# LUDWIG MINKUS

## *LA BAYADÈRE*

**Grand Ballet in Four Acts**

**Piano Score**

**Robert Ignatius Letellier**
**(editor)**

Ludwig Minkus:
*La Bayadère*

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# *La Bayadère*
## Grand Ballet in Four Acts and Seven Scenes
by
Sergei Khudekov
and Marius Petipa

Piano Score

Edited and Introduced by

Robert Ignatius Letellier

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Ludwig Minkus (1875)

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# INTRODUCTION

*La Bayadère* (Russian *Bayaderka*) was first produced at the Maryinsky Theatre, St Petersburg, on 4 February 1877. The scenario was by Sergei Khudekov and Marius Petipa, who also devised the choreography. The music was by Ludwig Minkus, and the décor by K. Ivanov, P. Lambin, P. Allegri and A. Kwapp. The narrative is based on Kalidassa's ancient Indian epics *Sakuntala* and *The Cart of Clay*, and tells the story of the temple dancer, Nikia, who loves the soldier hero Solor, and is loved by him in return. However, Solor is commanded by the Rajah to to marry his daughter Gamsatti. At the public celebrations of their betrothal, Gamsatti arranges for Nikia to be presented with a basket of flowers, in which a snake lies hidden. Fatally bitten, Nikia dies. Solor dreams of meeting her again in the Kingdom of the Shades. At the subsequent wedding of Solor and Gamsatti, there is an earthquake and the temple collapses, burying them under the ruins. Nikia and Solor are united in the heavens.

There was a major revival and new production of the work in 1900. However, in later productions during the twentieth century the last act began to be omitted, and it was this reduced three-act version that remained in the repertory of the Kirov Ballet. The ballet was first performed in the West in 1961 as a fragment, consisting solely of the self-contained 'Kingdom of the Shades' sequence of Act 3 Scene 2. This sequence was produced by Rudolf Nureyev for the Royal Ballet at Covent Garden on 3 July 1963, and by Natalia Makarova for the American Ballet Theater on 3 July 1974. Her re-creation of the whole three-act version of the work for the same company on 21 May 1980 (with John Lanchbery's arrangement of the music), saw the re-introduction of the whole ballet into Western, and then global, performance; over the last thirty years it has established itself as a repertory work. The most spectacular re-presentation, with a return to Minkus's unadulterated score, formed the final glorious production of Nureyev's directorship of the Paris Opéra Ballet on 8 October 1992. This process of recovery reached a highpoint in July 2002 with Sergei Vikharev's re-creation for the Maryinsky Theatre of the full four-act version of the 1900 production.

The score by Ludwig Minkus, while long scorned and eschewed, never published, and endlessly re-arranged, has slowly emerged as a viable and significant musical achievement in its own right. There is a powerful unity of conception and a sustained mood that establishes its own unique incidental atmosphere. It is written for a large symphony orchestra, and the orchestral colours are carefully planned and thematically pointed. There are extended solos for flute, clarinet, violin and cello, with identifiable motifs providing melodic and thematic integration— for Nikia, Solor, the High Brahmin, and the notion of ideal but doomed love. A purposeful use of tonality underlines the symbolic nature of the action, a pull between B minor and D major, A major and A-flat major, symbolizing the religious function and purity of the bayadères and the notion of love represented by the self-sacrificing Nikia. Opposition is established between B minor (a sense of duty) and G minor (a sense of the earthly) and the tonic majors of both which signify freely given love (D major) and a expectation of the heavenly (G major).

The score realizes both the danced and mimed elements of Romantic ballet perfectly: act 1 scene 1 is mainly dance in free forms with some mime (celebrating pure love); act 1 scene 2 mainly mime with a minimum of set forms (depicting the plot against true love); act 2 is dominated by a dazzling sequence of set celebratory dances, then highly stylized and focussed in the *Grand Pas d'Action* (the exaltation of the false love between Gamsatti and Solor—the equivalent of the Black Swan *Pas de Deux*), while mime is related to the destruction of pure love in Nikia's poisoning. In act 3 (the Kingdom of the Shades) pure dance celebrates the ideal purity of eternal ideals, and in the final act dance, and to a lesser extent mime, are used for the denouement. At all times the composer's care and imagination are manifestly in evidence—in his masterly control of his medium in terms of melody, powerful rhythm, affecting harmony and purposeful tonality, and in the consistent sustaining of mood and attainment of an overriding atmosphere of passionate melancholy and tragic rapture.

The ballet was one of Marius Petipa's greatest triumphs at the Imperial Theatre of St Petersburg. It also brought accolades for the superb dancing of Ekaterina Vazem in the title role. Serge Lifar later wrote: "Petipa knew how to profit from the ideas of Perrot, the dramatist of the dance, and, equally, from those of Saint-Léon, singer of the dancing *aria*, the solo, and after twenty years of collaboration with these two masters, he created the Russian ballet, which at the end of the nineteenth century was to lead the whole world...Petipa trained successive generations of Russian dancers, enriched the art of dancing with new steps and movements, developed and extended academic techniques, introducing

elements of character, but he never opened up new paths. He reigned over a hothouse of art and was mainly the guardian of academic traditions."

The Kingdom of the Shades is considered one of Petipa's supreme masterpieces. It consists of an ensemble for the female corps de ballet, a *pas de trois* for three Shades with a solo variation for each of the three ballerinas, a wonderful *pas de deux* for Nikia and Solor united in the world of dreams and ideals, with a variation of vigorous virtuosity for Solor and one of breathtaking lightness for Nikia. The scene captures the essence of Petipa's style: a slender dramatic thread, little more than a Romantic atmosphere, as the pretext for a crystalline composition of pure movement and dance. The thirty-six Shades enter in identical white tutus, one after the other, each in turn executing an initial *arabesque penchée* in profile, followed by the same series of slow steps, creating an hypnotic impression of endless flow in crescendo, a vector of eternity, until they are all assembled in six lines of six, and all move together, repeating this choreographic counterpoint of enchantment and perfection to a slow waltz. It is one of the greatest and most remarkable of choreographic inventions and it was to exert a powerful influence on the choreography of the succeeding decades, perhaps most obviously on Balanchine's geometrical abstractions.

The music responds to the exigencies of the scenario to perfection. The whole of Act 3, from its rustling prelude and musical depiction of variants on drugging—(the hookah), hypnosis (the snake-charmer) and reverie (sleep and dreams)—provides a nuanced picture that elides through a series of harp arpeggios from specific local colour into the universal unconscious of the supernatural world. Here in the *Grande Scène du Rêve* Minkus achieves a danced tone poem of high Romantic character and musical significance. The famous Entry of the Shades presents a sustained adagio spanning some ten minutes, in which the serene appogiated melody is extended by variant, sequence, modulation and reprise into a seamless musical reverie that is the perfect medium for the realization of Petipa's choreographic vision. The other movements sustain the mood of serenity and detachment across the various genres and types of dance that follow, from the dreamy slow waltz for the Shades, through the grand *adage* and *allegretto* of the *pas de deux* with its clear bright solo violin obbligato, to the sumptuous melancholy of the resumed ensemble and the series of variations that instil a cumulative sense of fervour and rapture to the whole scene. The mood is brought to a highpoint in the surging and exultant lyricism of the two codas, and is transferred to the finale of the ballet that sees the ultimate triumph of the pure love between Nikia and Solor and their apotheosis in the empyrean, transcending the vanity of human weakness, imperfection, and tragedy.

It would make better dramatic sense if the scenario of the ballet were divided into a classical 5-act structure since the two scenes of act 1 each carry an innate dramaturgical weight and completeness of action. Each act has its own appropriate designation:

act 1—The Festival of Fire
act 2—The Rivals
act 3—The Betrothal
act 4—The Kingdom of the Shades
act 5—The Wrath of the Gods

The libretto of 1900 lists the music as performed in Petipa's revival. Later interpolations are inserted.

Act 1 Scene 1
- no.1 Ouverture
- no.2 Scène première et entrée de Solor
- no.3 L'entrée du Grand Brahmane, les prêtres, et les fakirs
- no.4 Danse des prêtresses
- no.5 Scène dansée des fakirs
- no.6 Entrée de Nikia
- no.7 Variation de Nikia
- no.8 Scène dramatique du Grand Brahmane et Nikia
- no.9 Scène mimique de Solor et Madhavaya
- no.10 Scène de Nikia et le Veena
- no.11 Pas d'action de Nikia et Solor
- no.12 Scène mimique de Nikia et Solor
- no.13 Scène

Act 1 Scene 2
no.14 Introduction et scène
no.15 Danse d'jampe
no.16 Entrée de Gamzatti
supplement - Danse pour Nikia et d'esclave (Konstantin Sergeyev, 1952) (music: Cesare Pugni; *La Esmeralda*; 1844)
no.17 Scène mimique du Grand Brahmane et le Raja
no.18 Scène dramatique et final de Nikia et Gamzatti

Act 2
no.19 Grand cortège
Grand divertissement -
no.20 Danse des esclaves
no.21 Valse éventails
no.22 Valse des perroquets
no.23-1 Danse pour quatre bayadères
no.23-2 Danse pour quatre bayadères
supplement - Bozhok or Little God (Nikolai Zubkovsky, 1948) (music: Ludwig Minkus/arr. Pavel Feldt; *Marche persane* from *Le Papillon*, 1874)
no.24 Danse manu
no.25 Pas indien
no.26 Coda générale (in the Chabukiani/Ponomarev
production this number is used as a coda for the Grand Pas d'action)
no.27 Scène dansée de Nikia -
no.27-1 Danse de Nikia
no.27-2 Danse parnier
no.28 Scène et final - La mort de Nikia

Act 3 Scene 1
no.29 Introduction et scène
no.30 Danse du charmeur de serpent
no.31 Scène de Gamzatti et Solor
no.32 Entrée de Nikia et scène

Act 3 Scene 2
no.33 Grand pas classique des ombres
(The Kingdom of the Shades)
no.33-1 Entrée des ombres
no.33-2 Valse
no.33-3 Entrée de Solor
no.33-4 Entrée de Nikia
no.33-5 Grand adage
no.33-6 Variation 1
no.33-7 Variation 2
no.33-8 Variation 3
no.33-9 Variation de Nikia
no.33-10 Grand coda

Act 3, Scene 3
no.34 Scène et final

Act 4
no.34 Introduction et scène
no.36 Danse des fleurs de lotus
no.37 Grand pas d'action
no.37-1 Entrée
no.37-2 Grand adage
Variation de Solor (Nikolai Legat, 1900) (music: Ludwig Minkus, Variation de Djalma from *Le Papillon*, 1874)
Variation de Gamzatti (Olga Preobrajenskaya, 1900) (unknown)

Variation de Gamzatti (Pyotr Gusev, 1947) (music: Cesare Pugni, Variation de Nisia from *Tsar Kandavl*, 1868)
Variation pour Mlle. Mathilde Kschessinskaya (music: Riccardo Drigo, 1900) (composed for Kschessinskaya's performance)

no.37-3 Grand coda
no.38 La destruction du temple
no.39 Apothéose - la résurrection de Nikia et Solor

The music is reproduced from:

—a repetiteur's piano score from Kiev (1981)
—a copy of the original act 4 held in the library of Covent Garden
—a manuscript copy of the Kingdom of the Shades (c. 1980)
—the Hamburg potpourri of Johann Resch (c. 1880).

My grateful thanks go to Marina Tcherkasina, Gina Boakes, and the late George Verdak and Dace Dindonis, for sharing their musical treasures.

Robert Ignatius Letellier
Cambridge
30 November 2008.

Л. Минкус

# Балет „Баядерка"

## Introduction

Allegro

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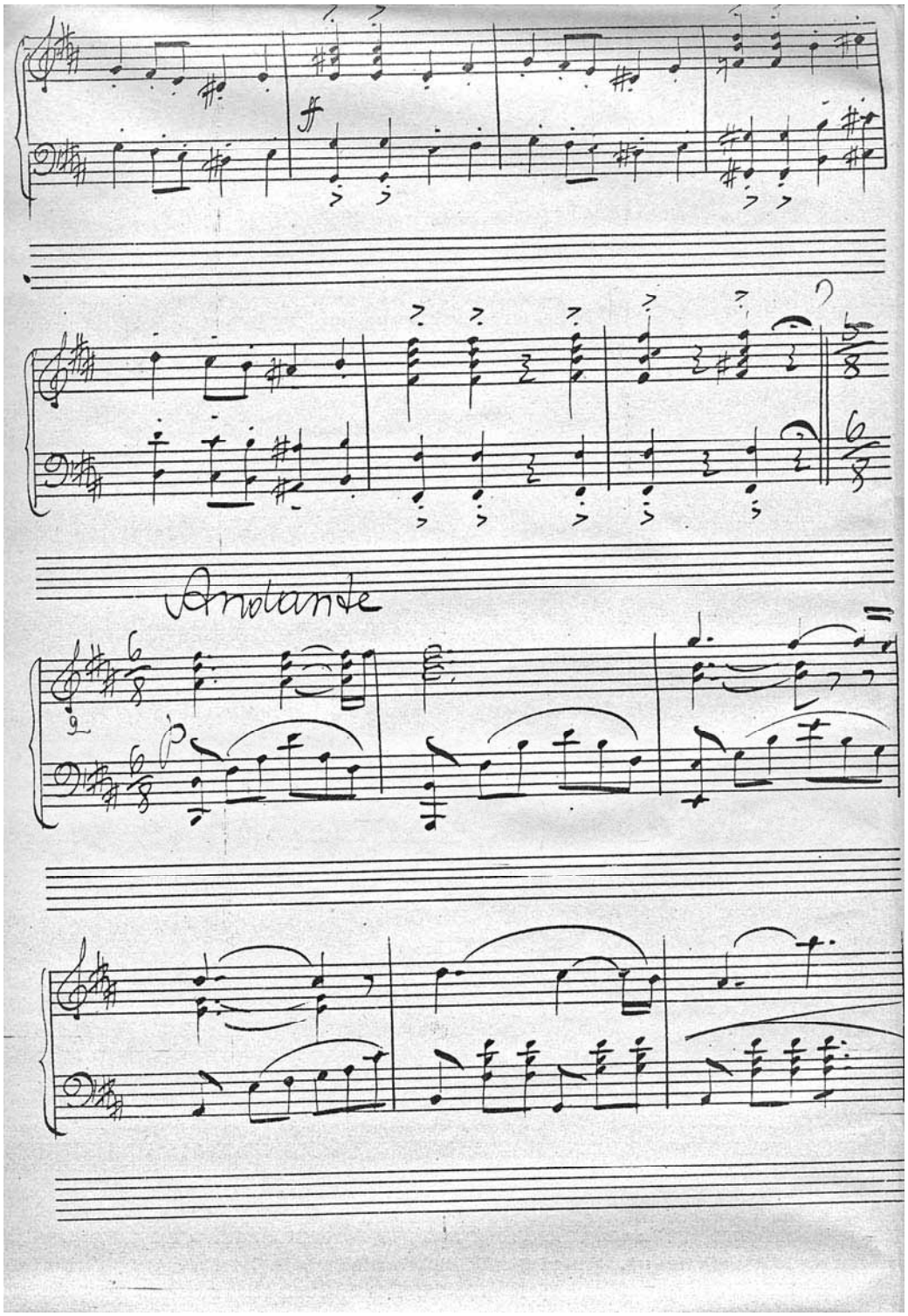
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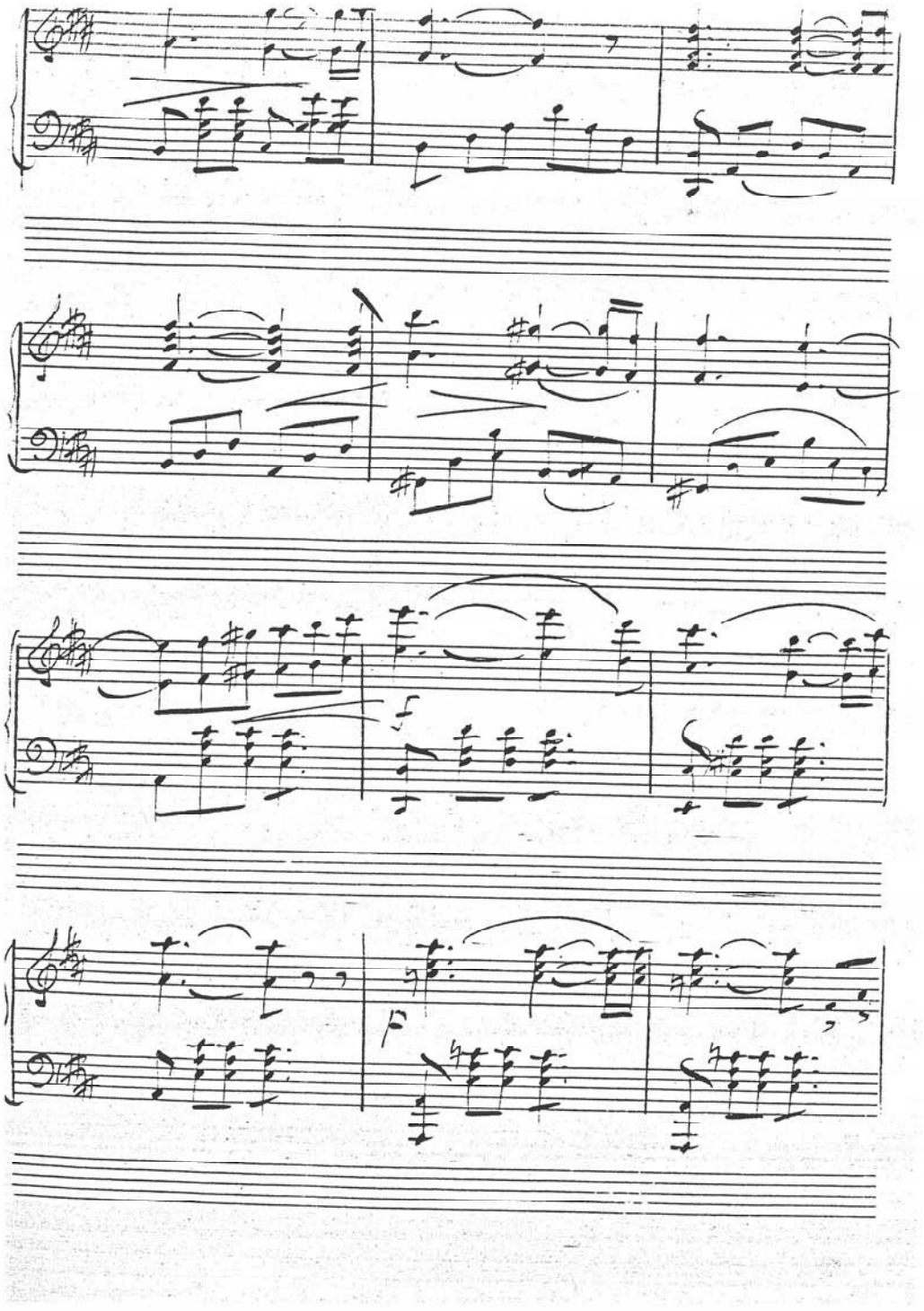
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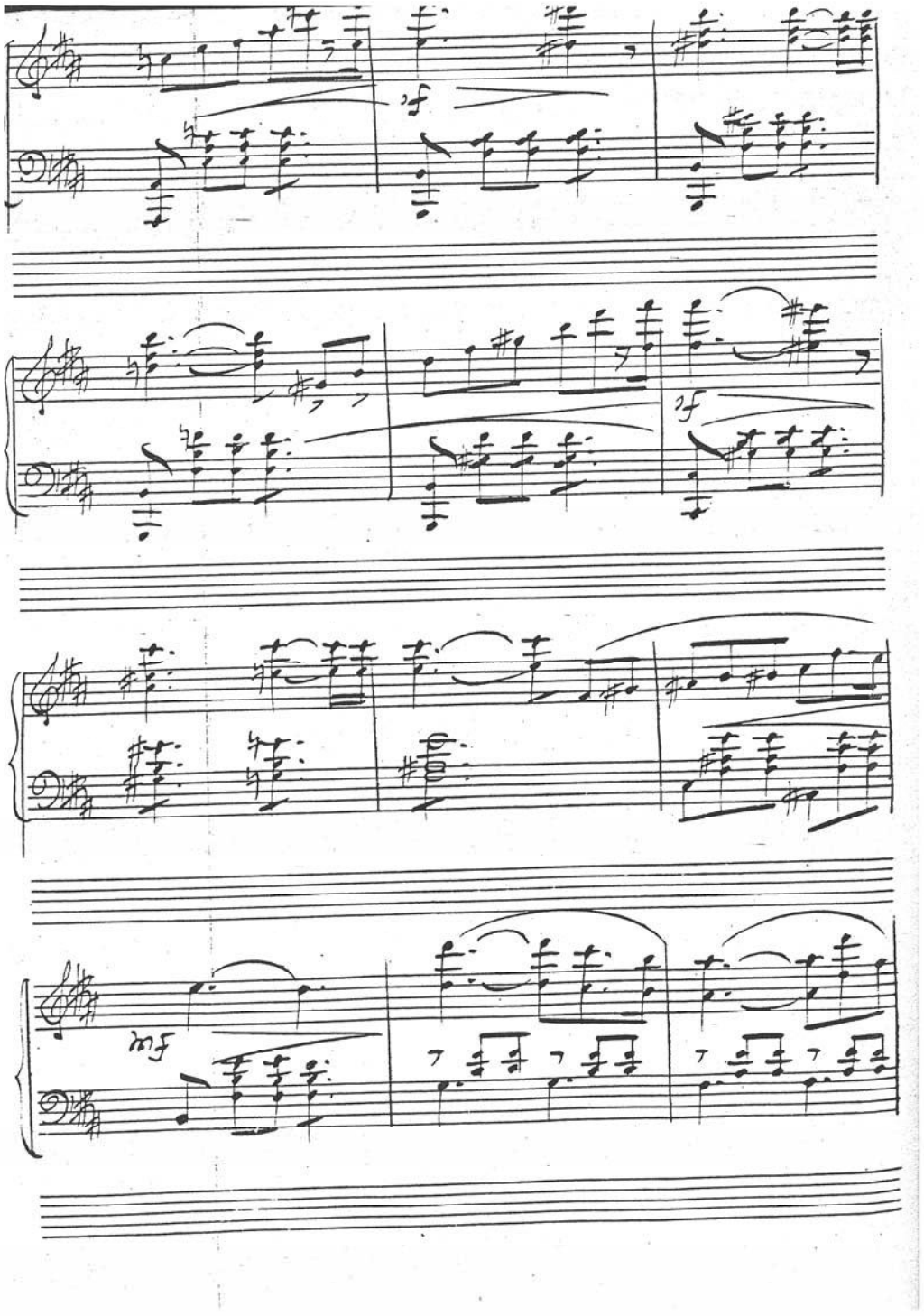
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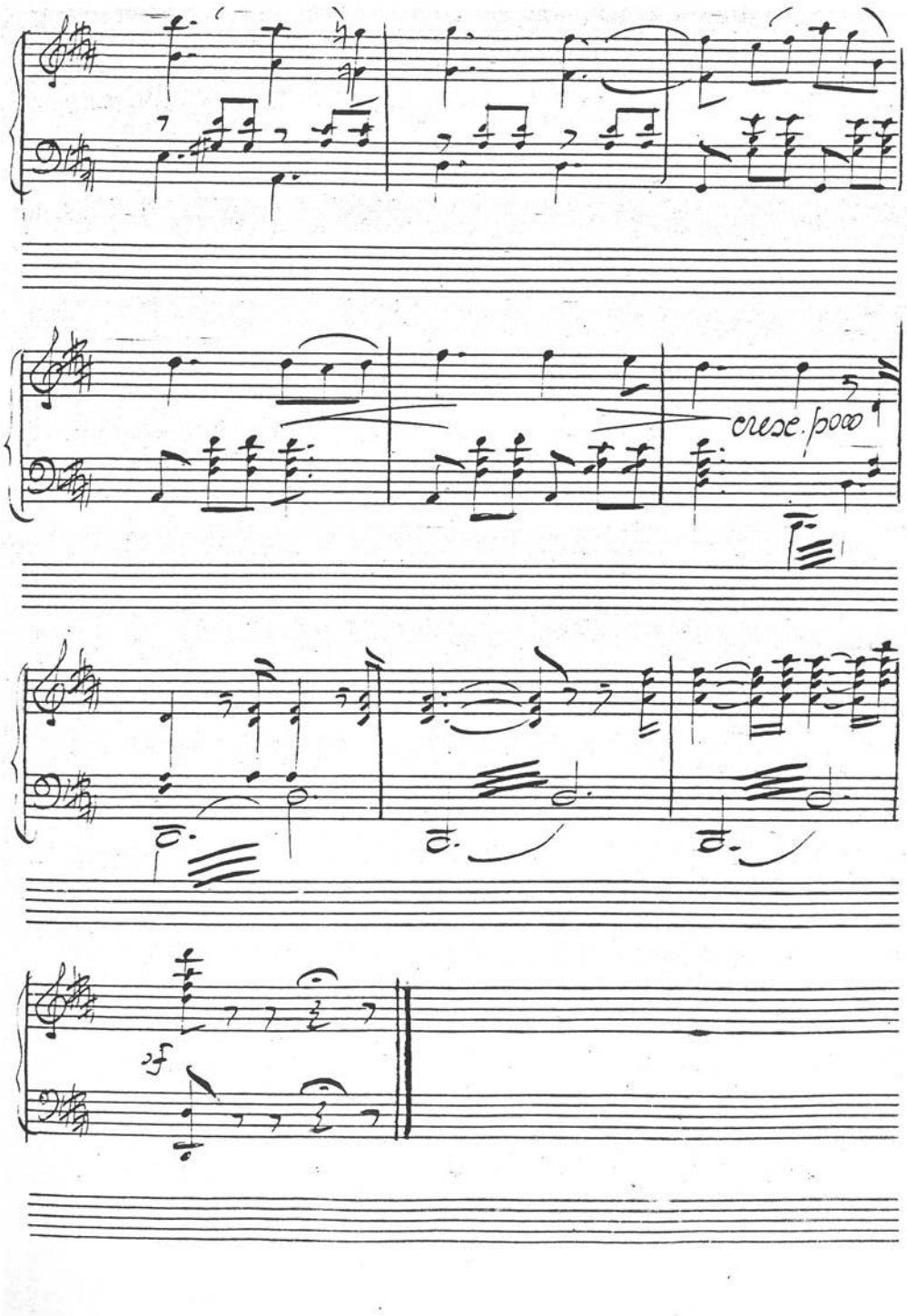
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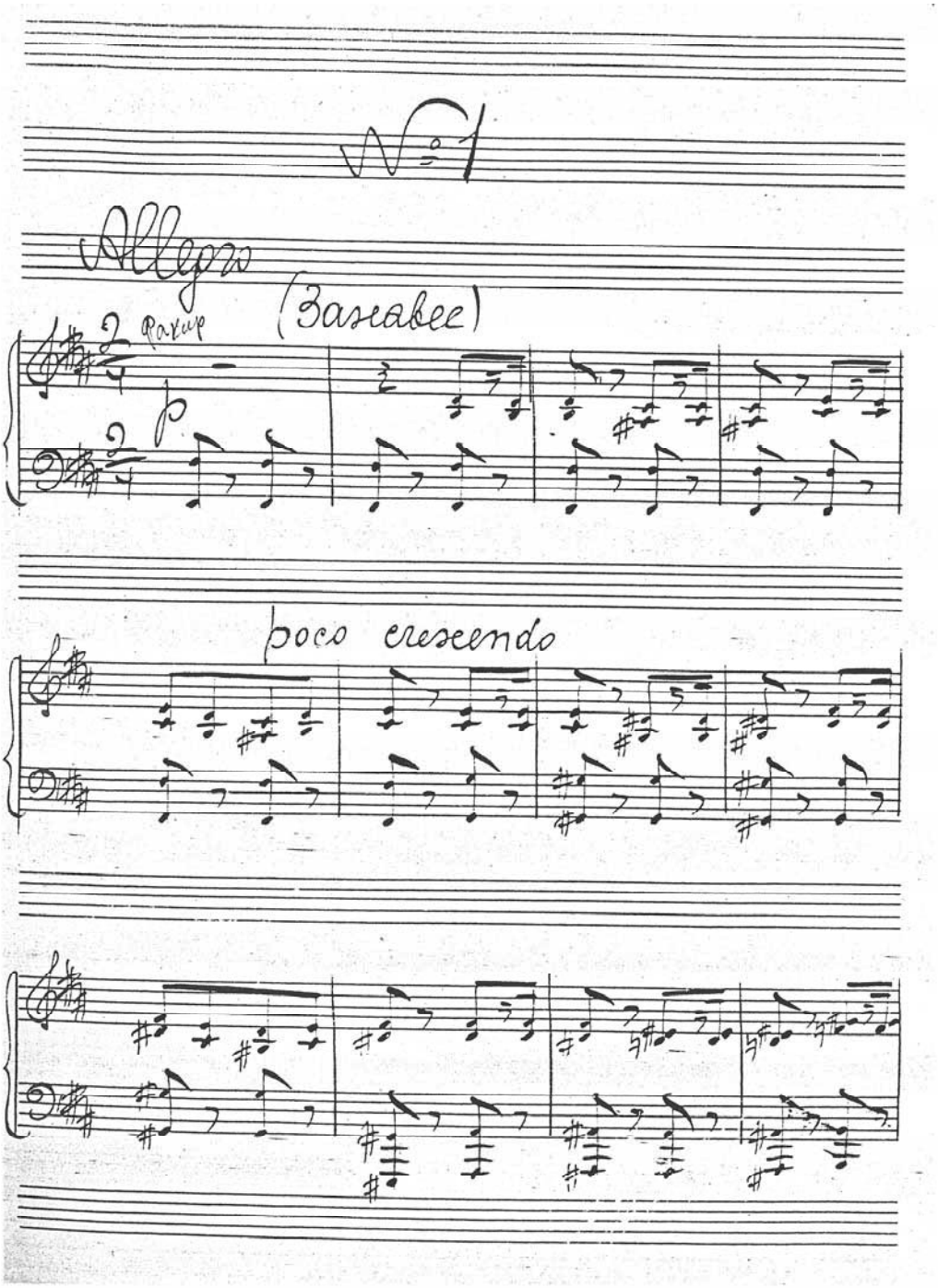
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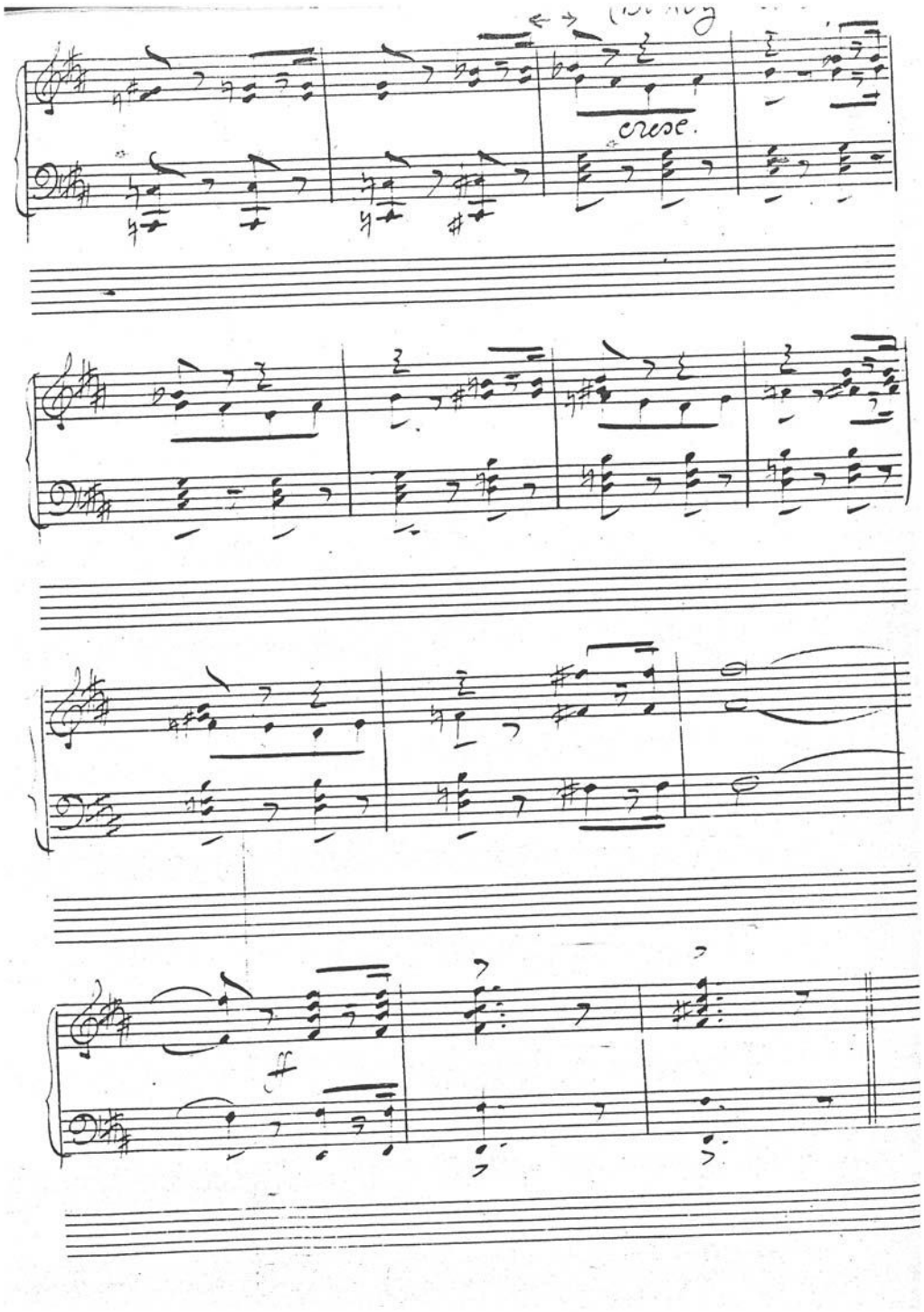
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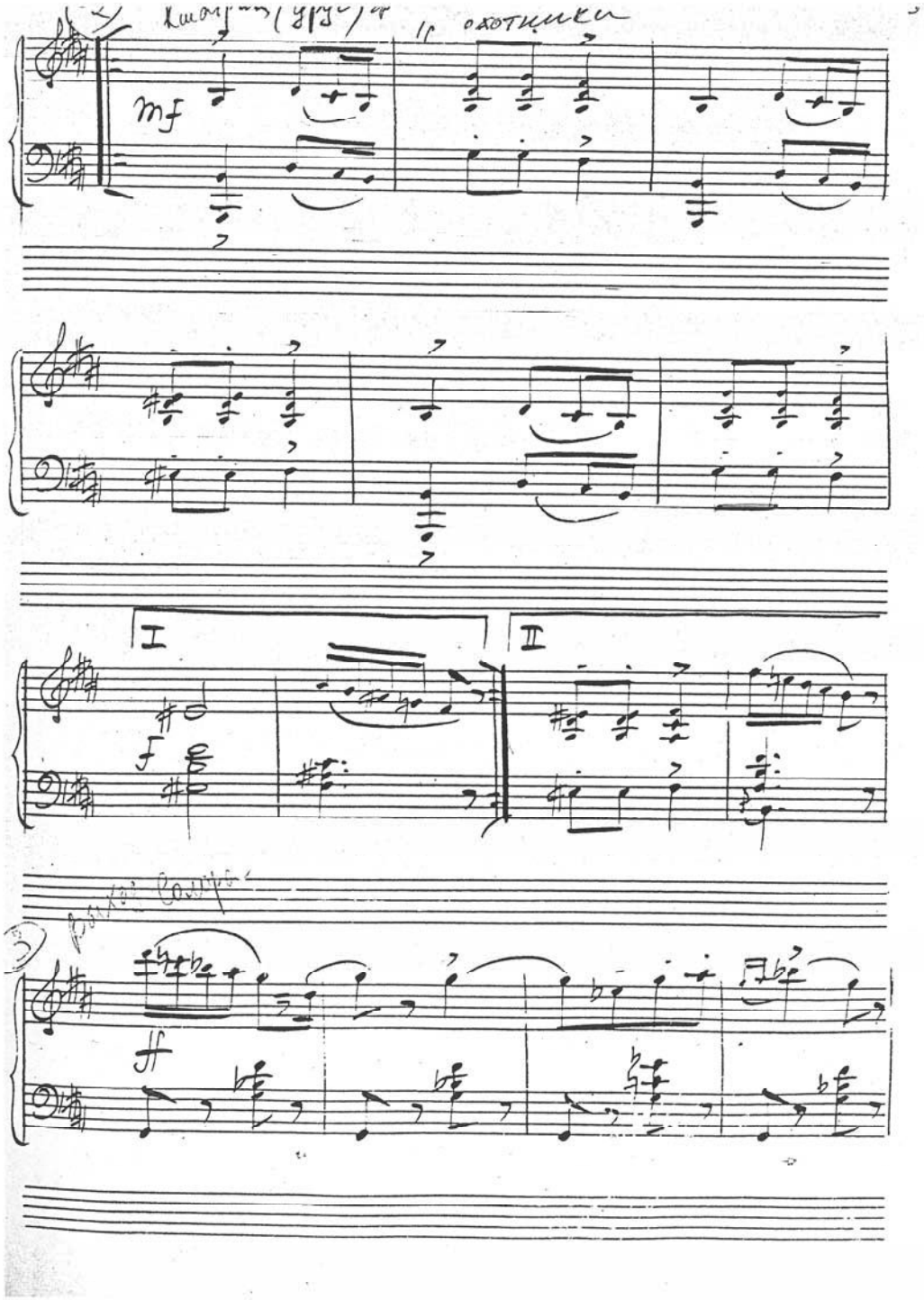
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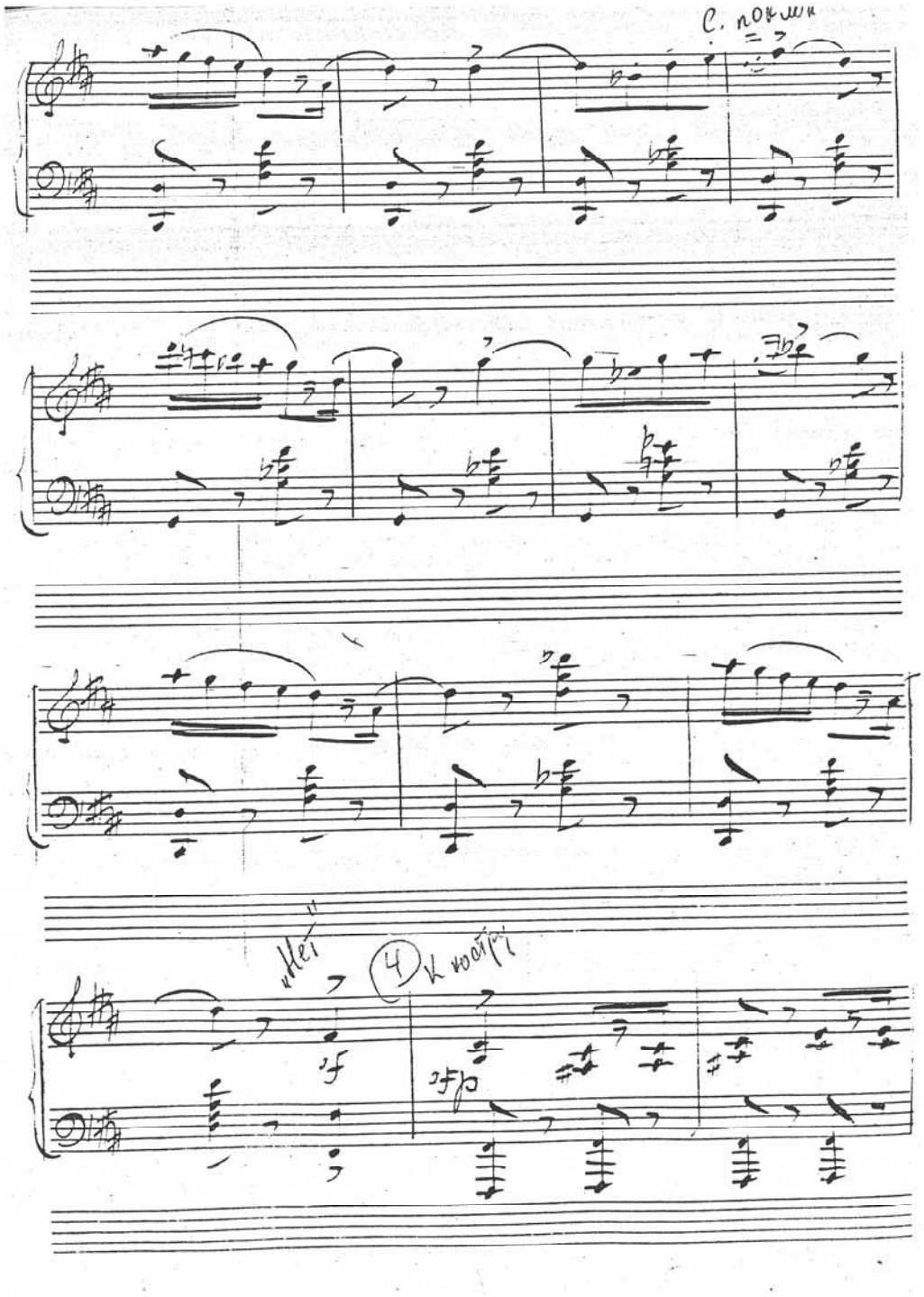
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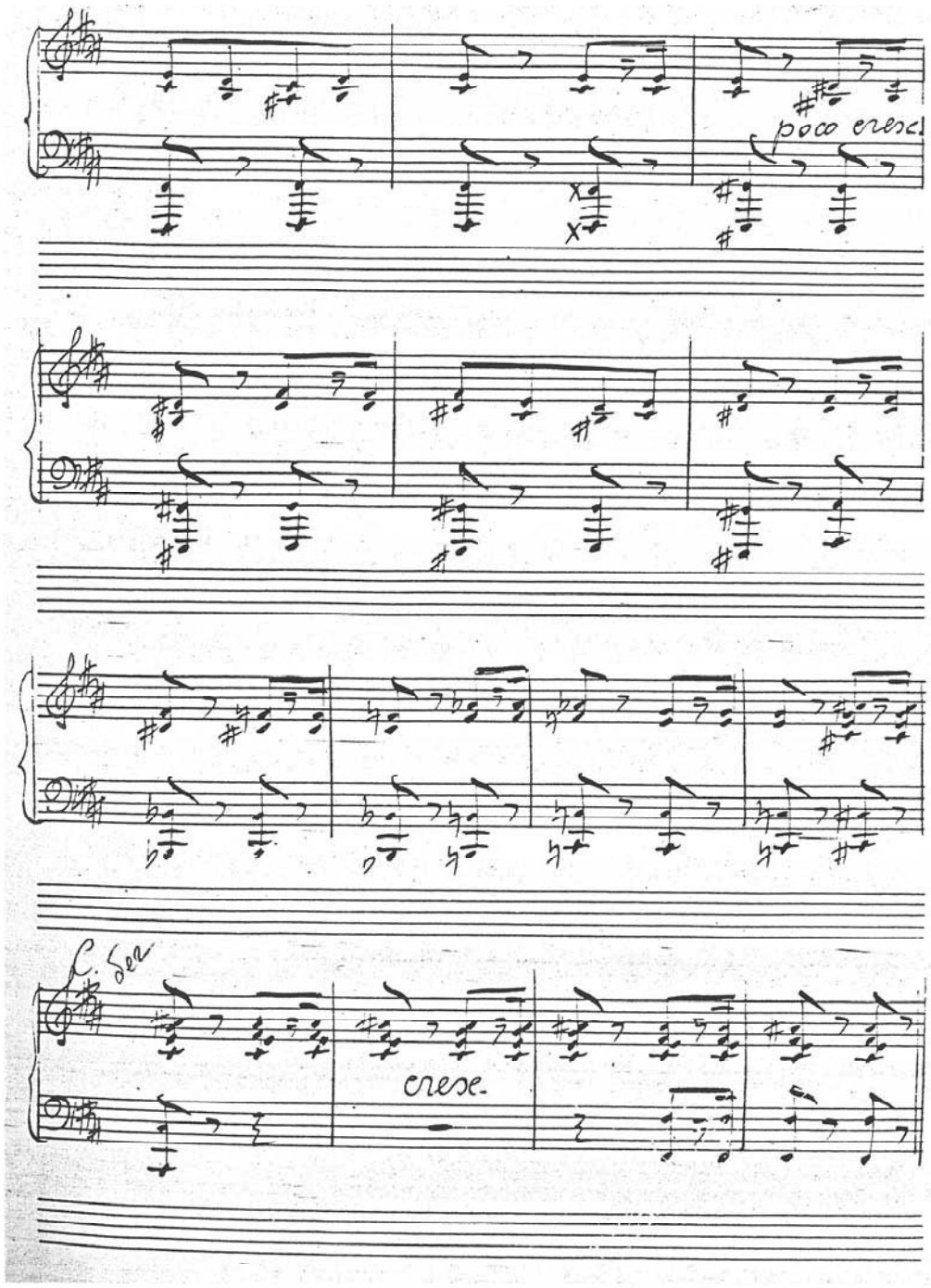
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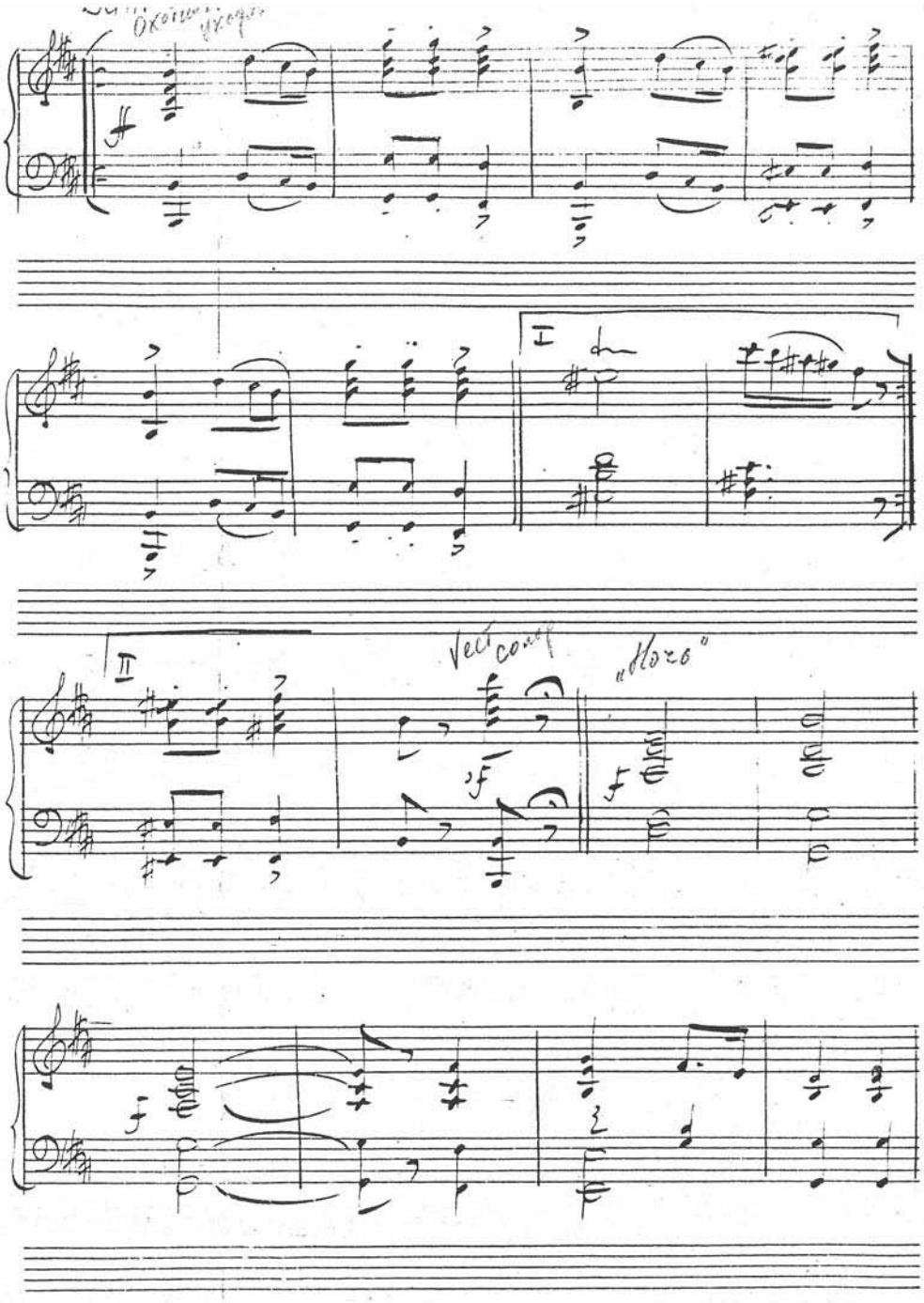
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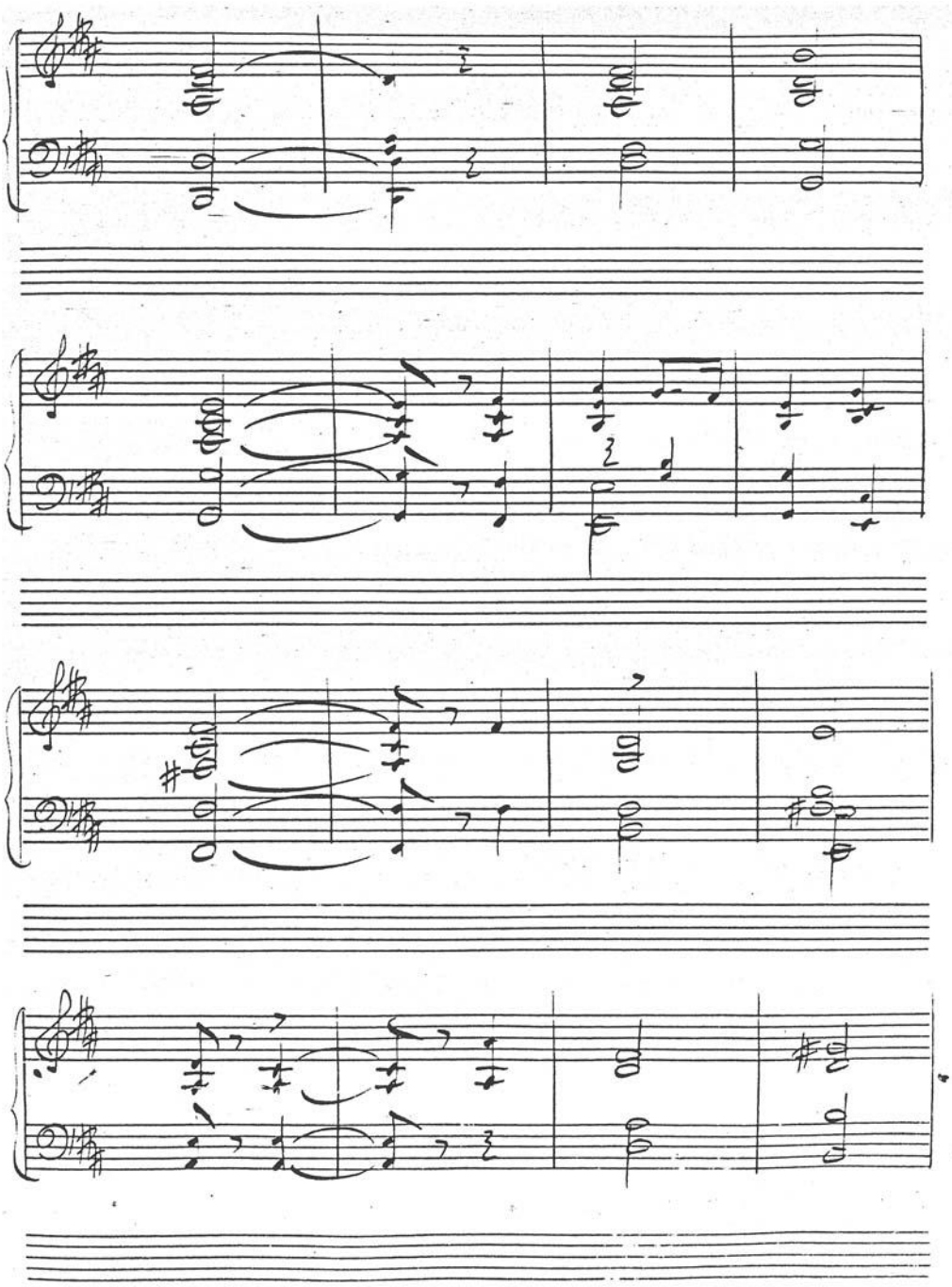

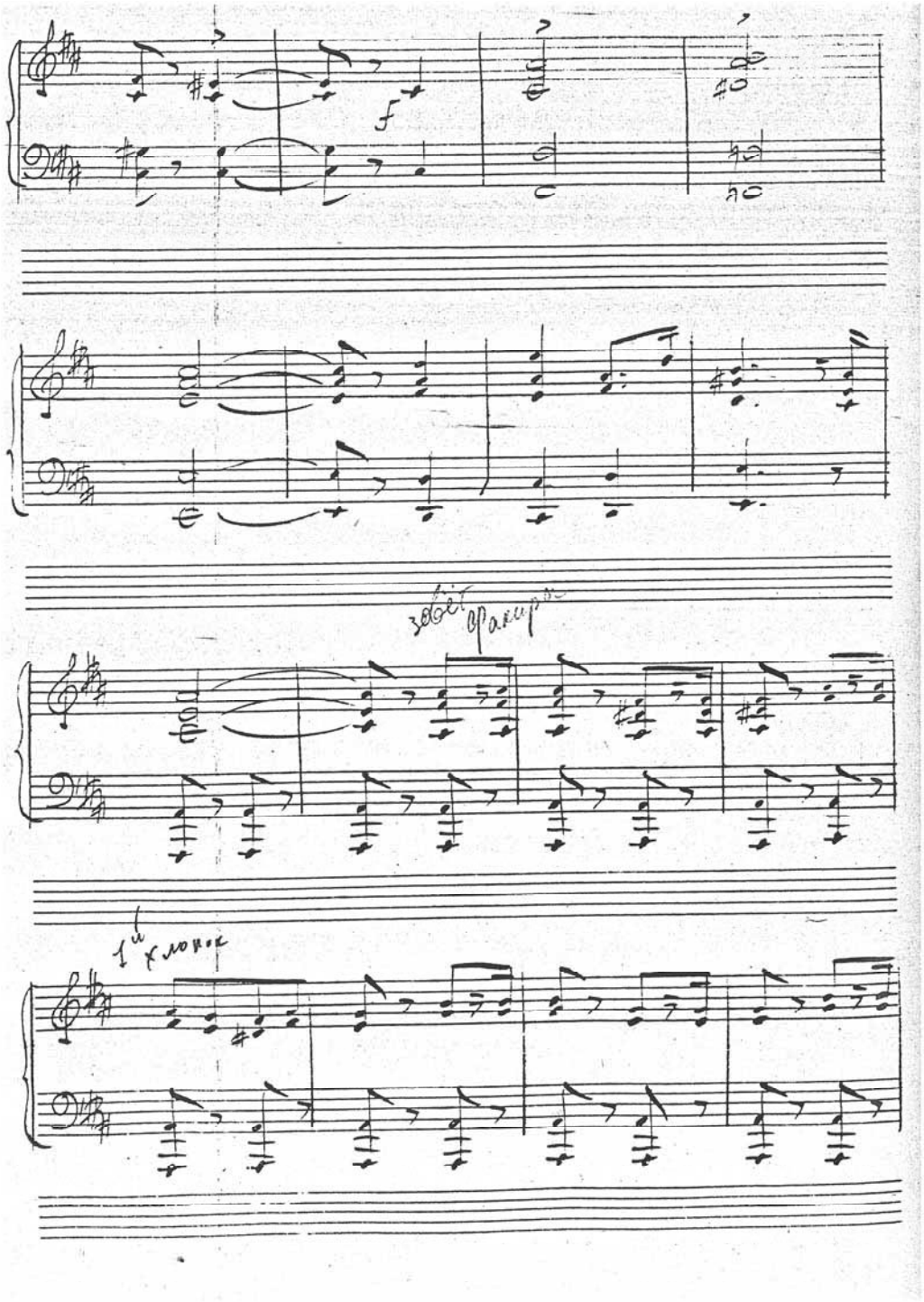
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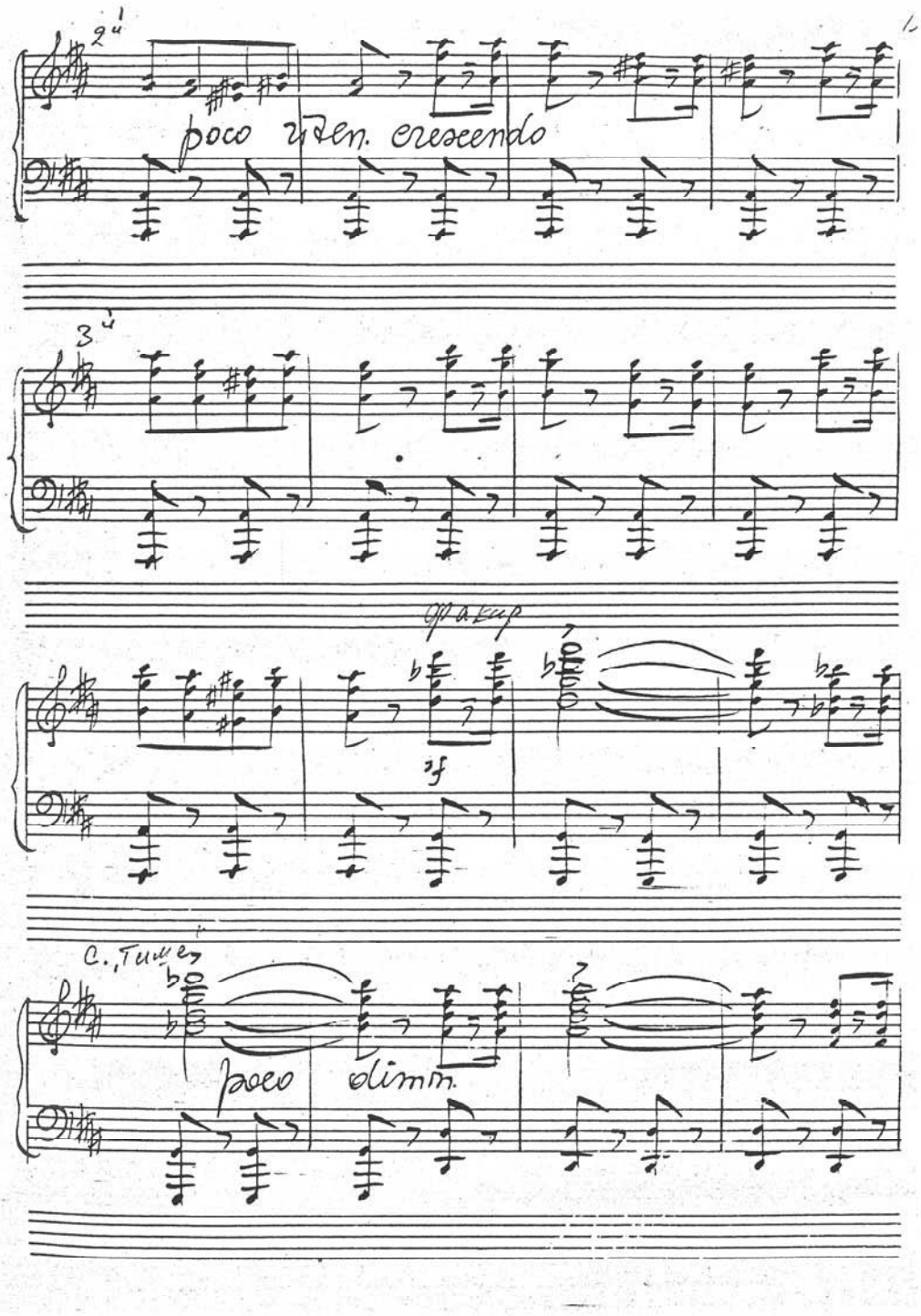
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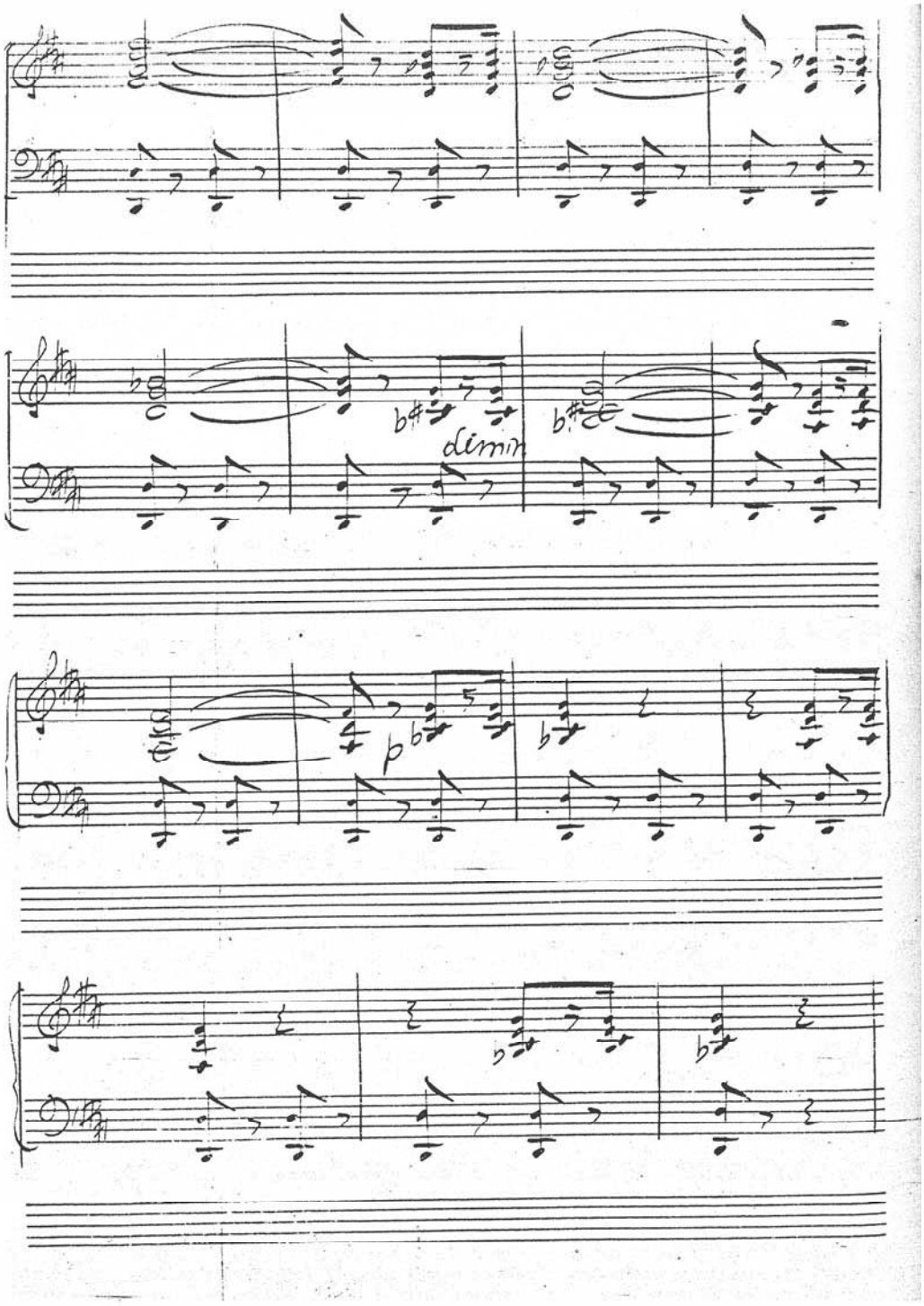
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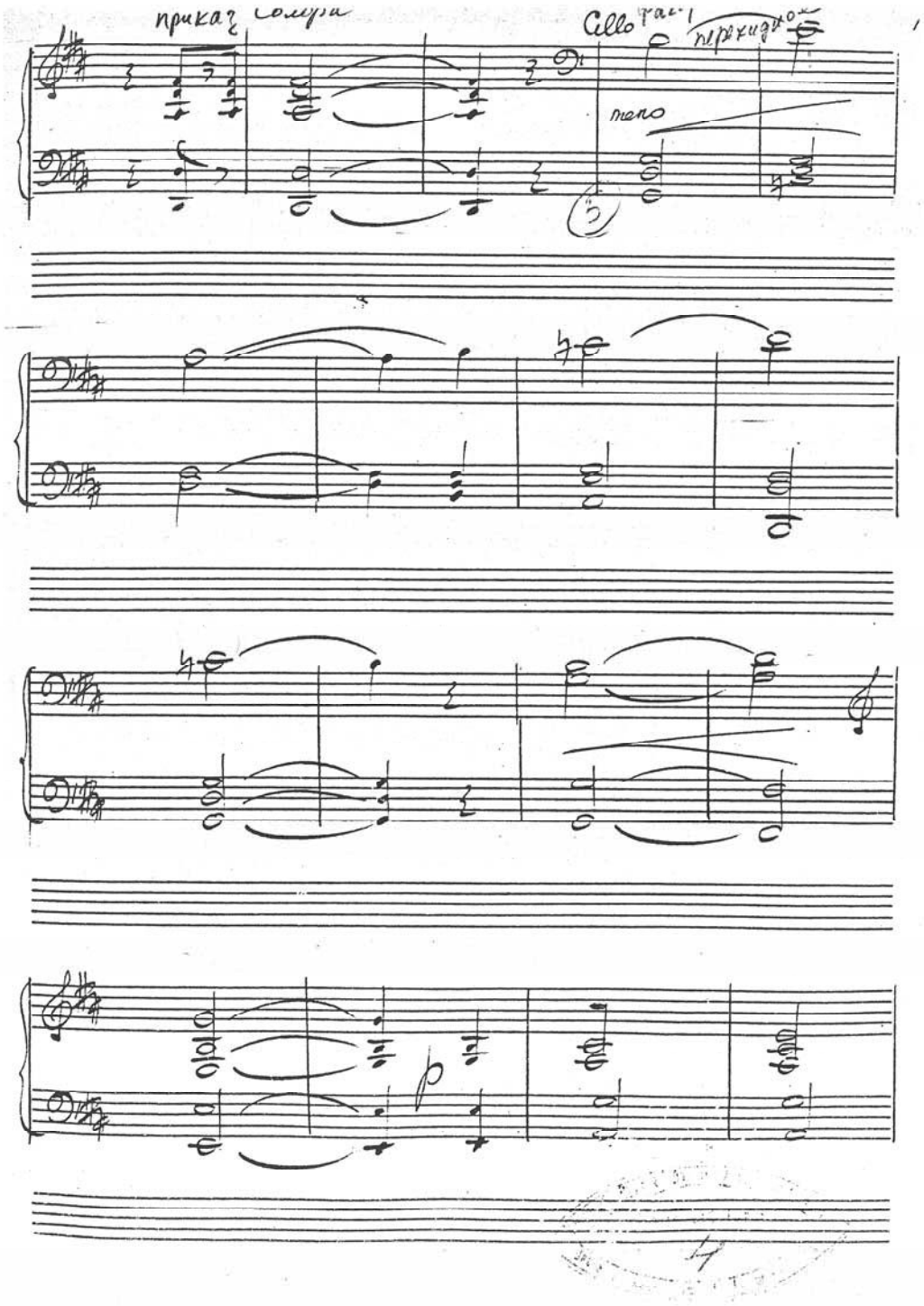
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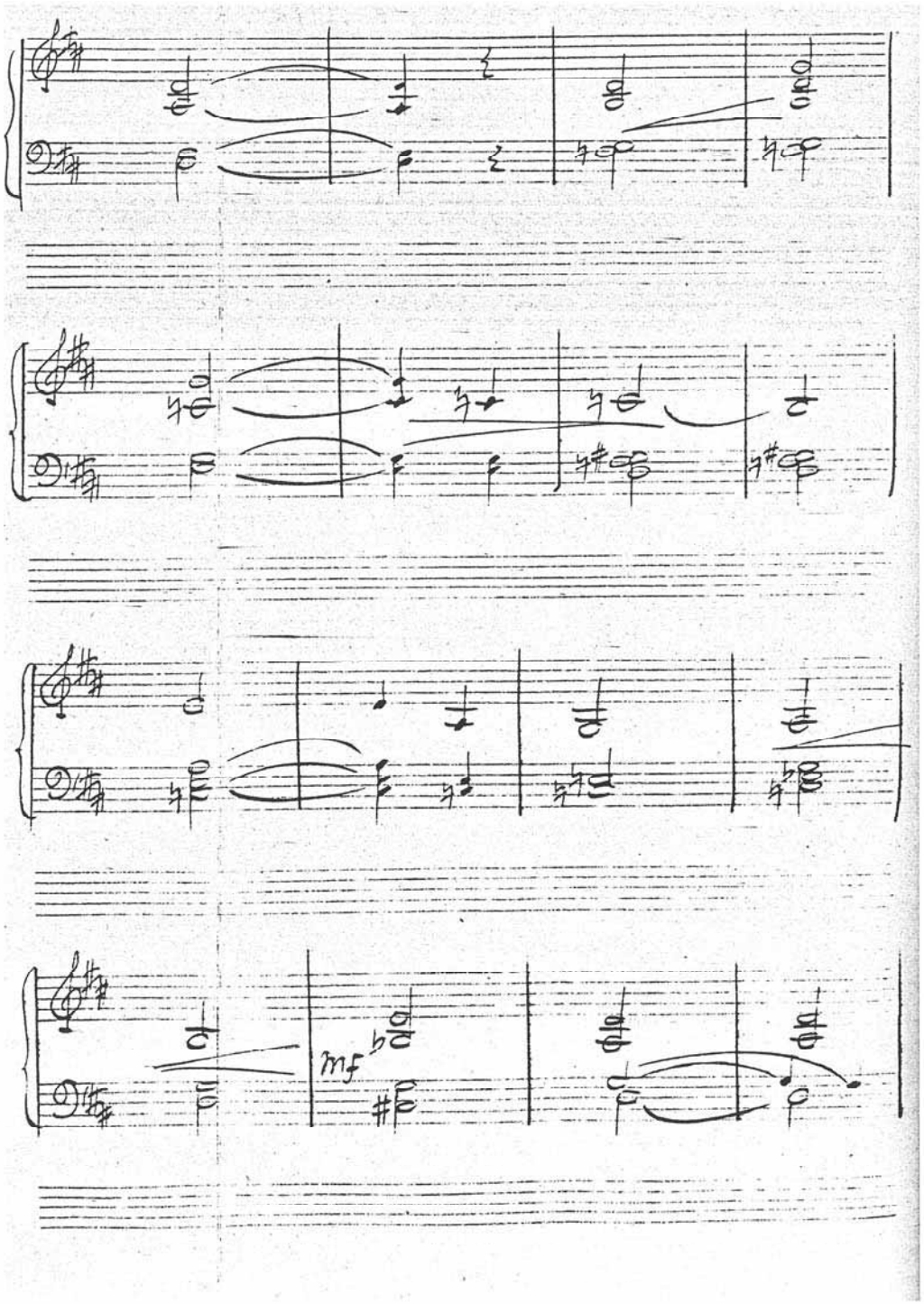
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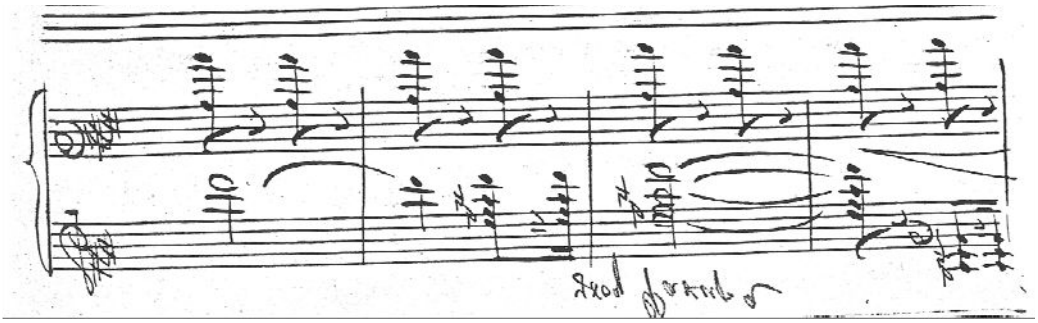
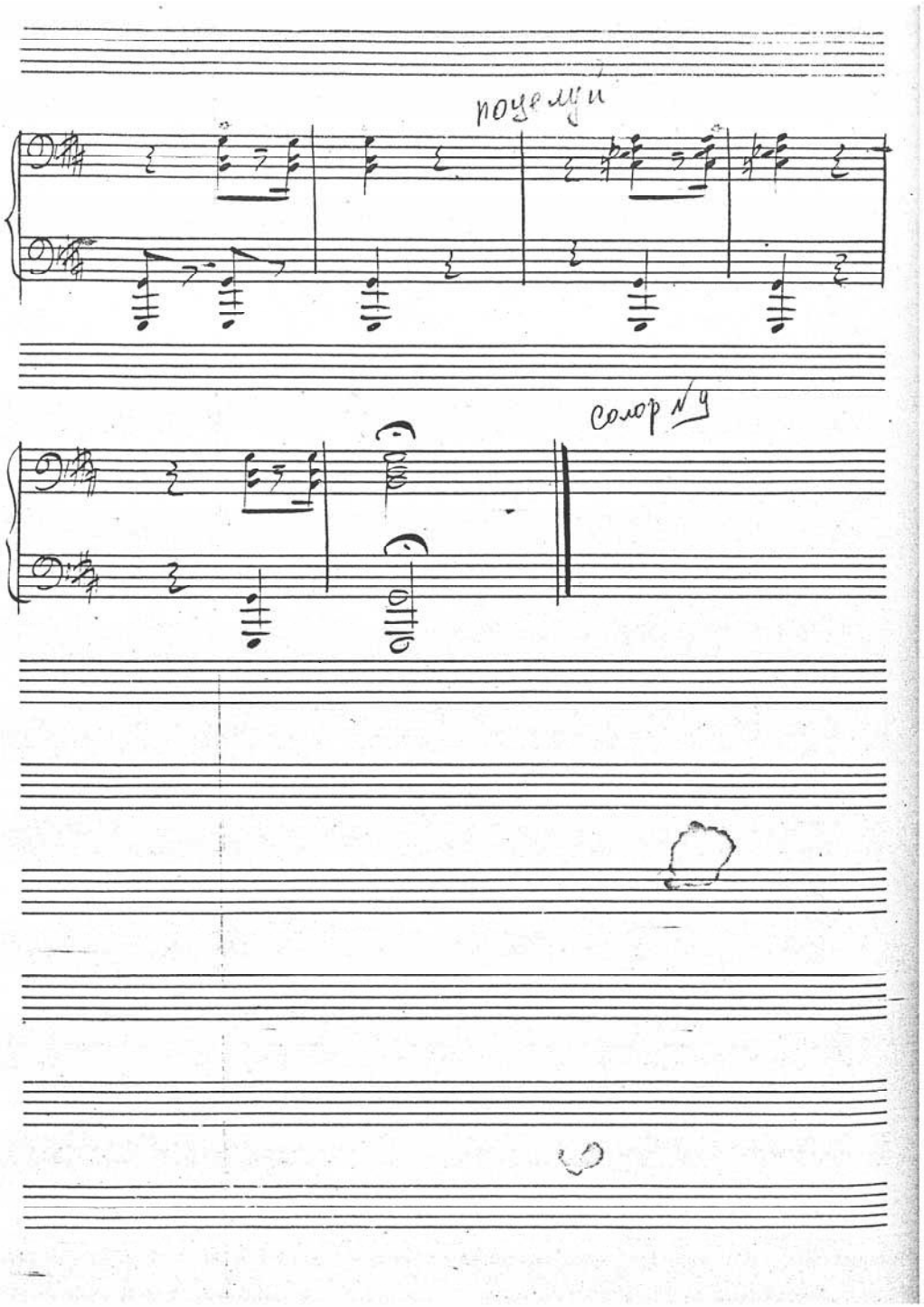
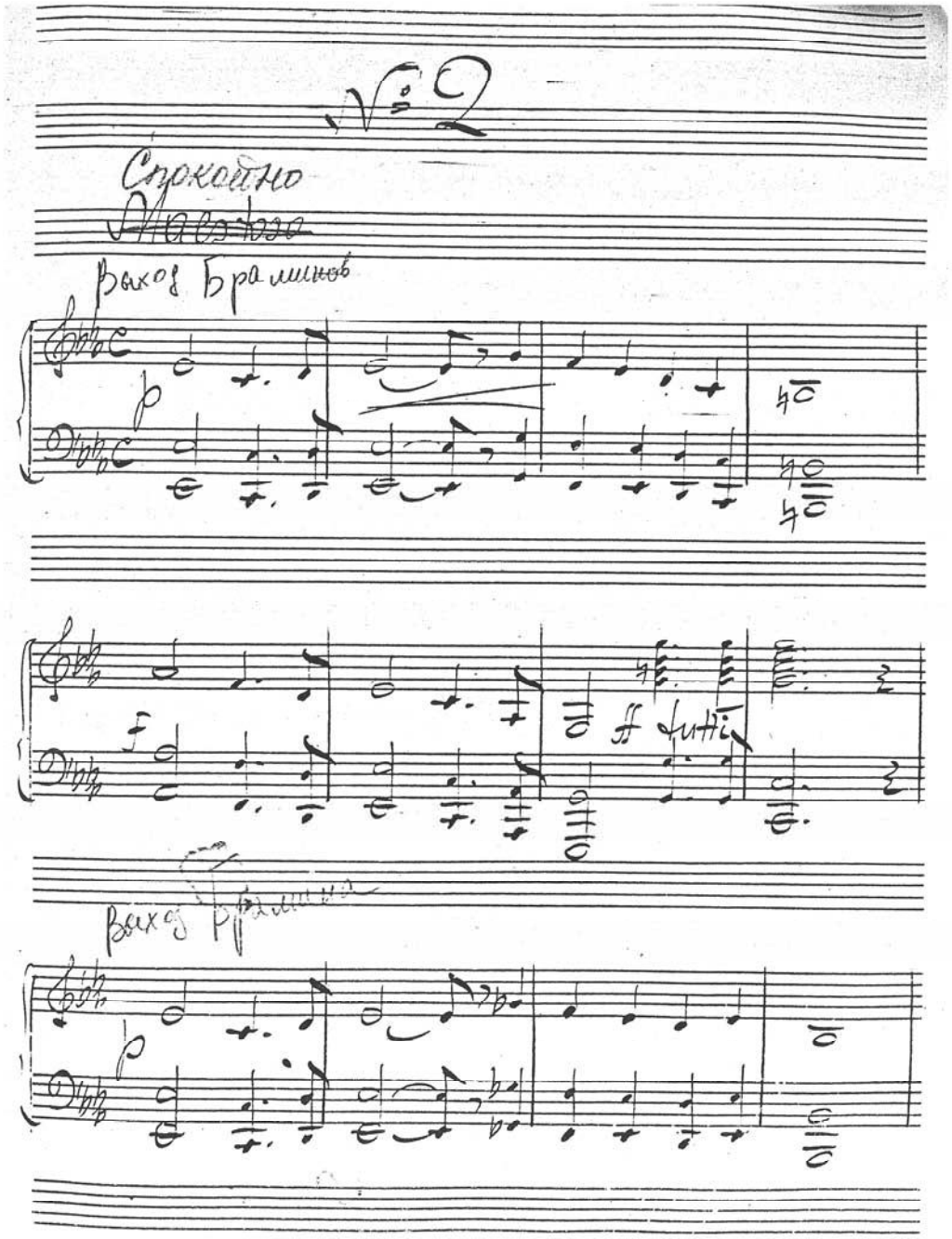
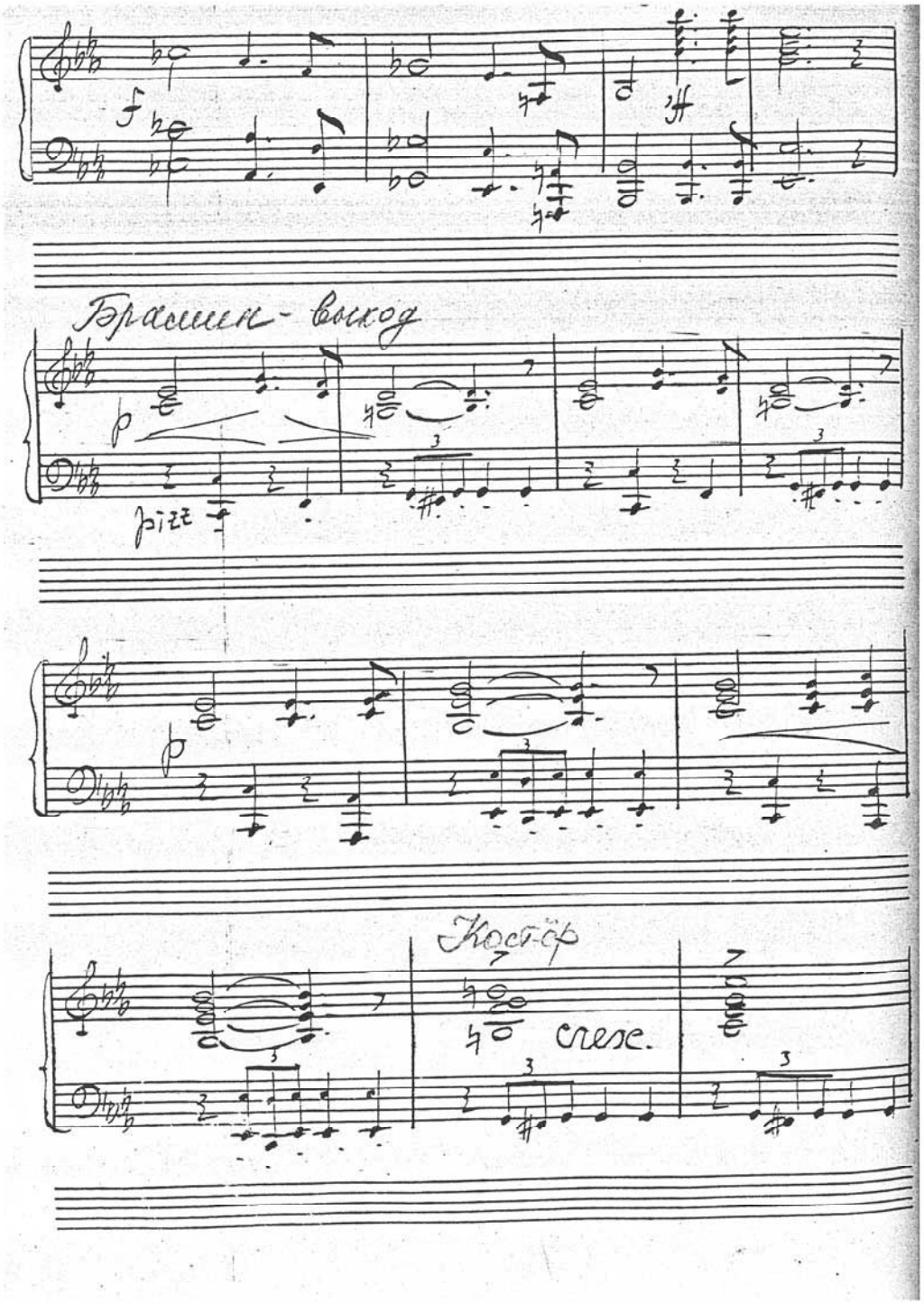
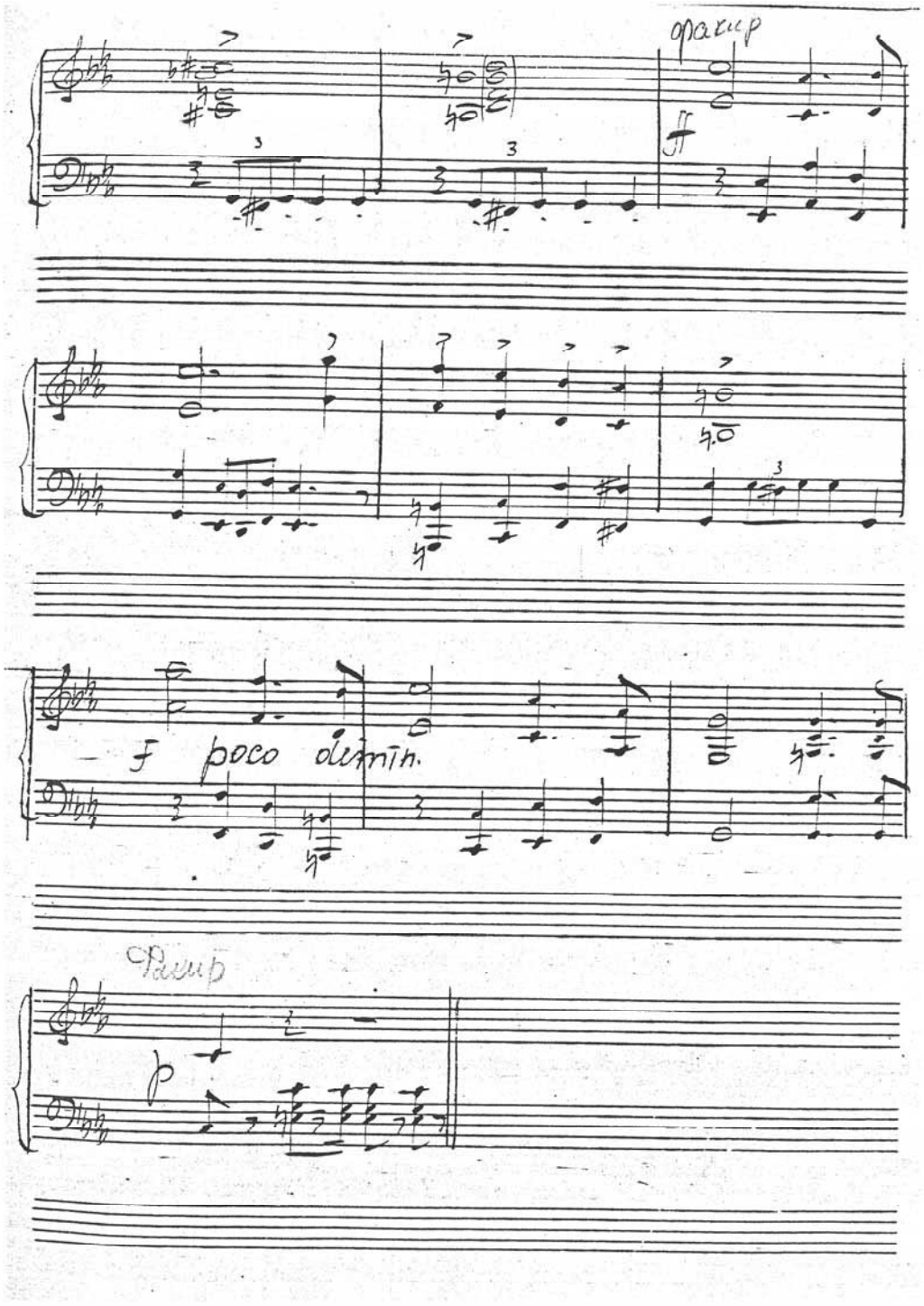
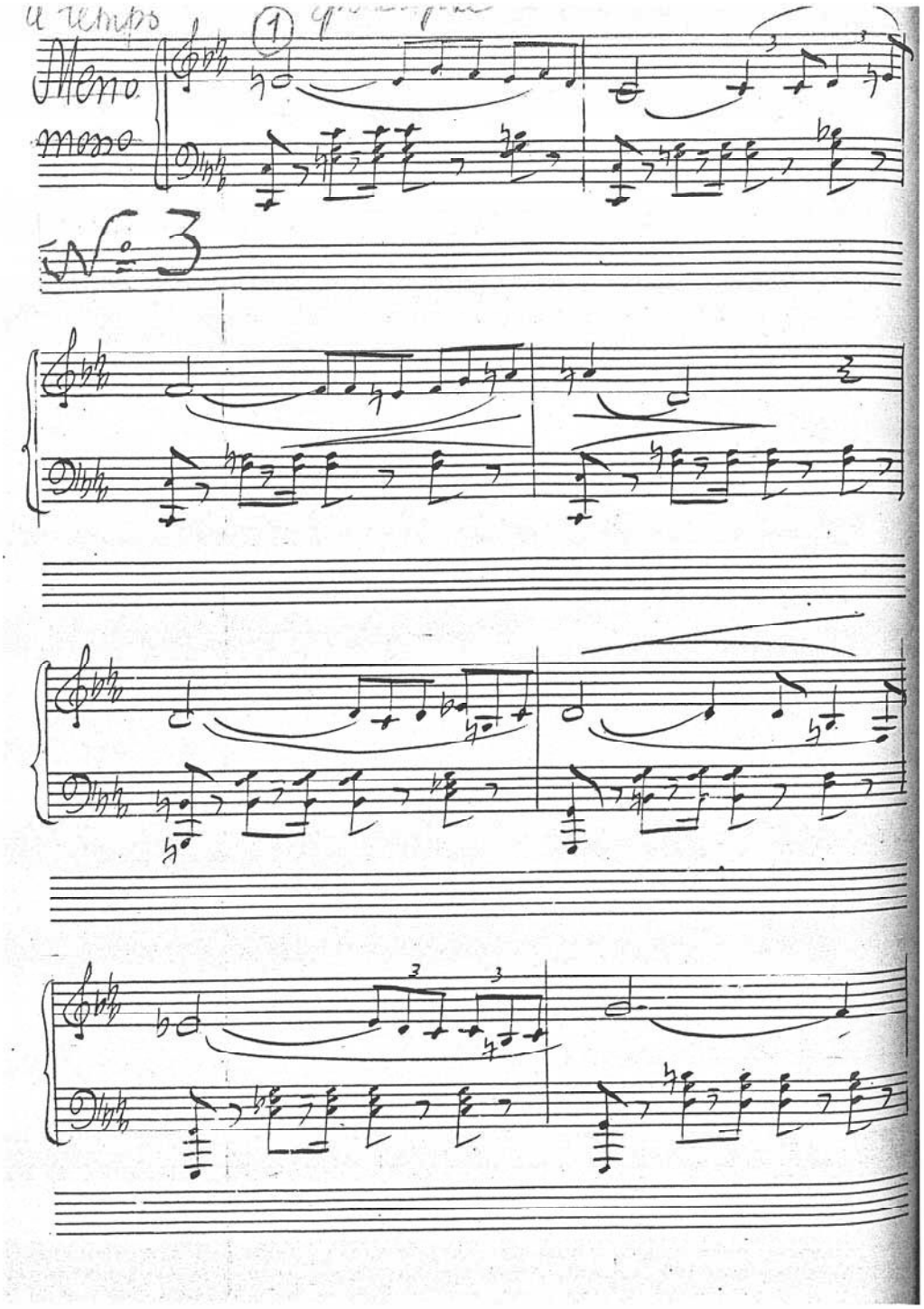


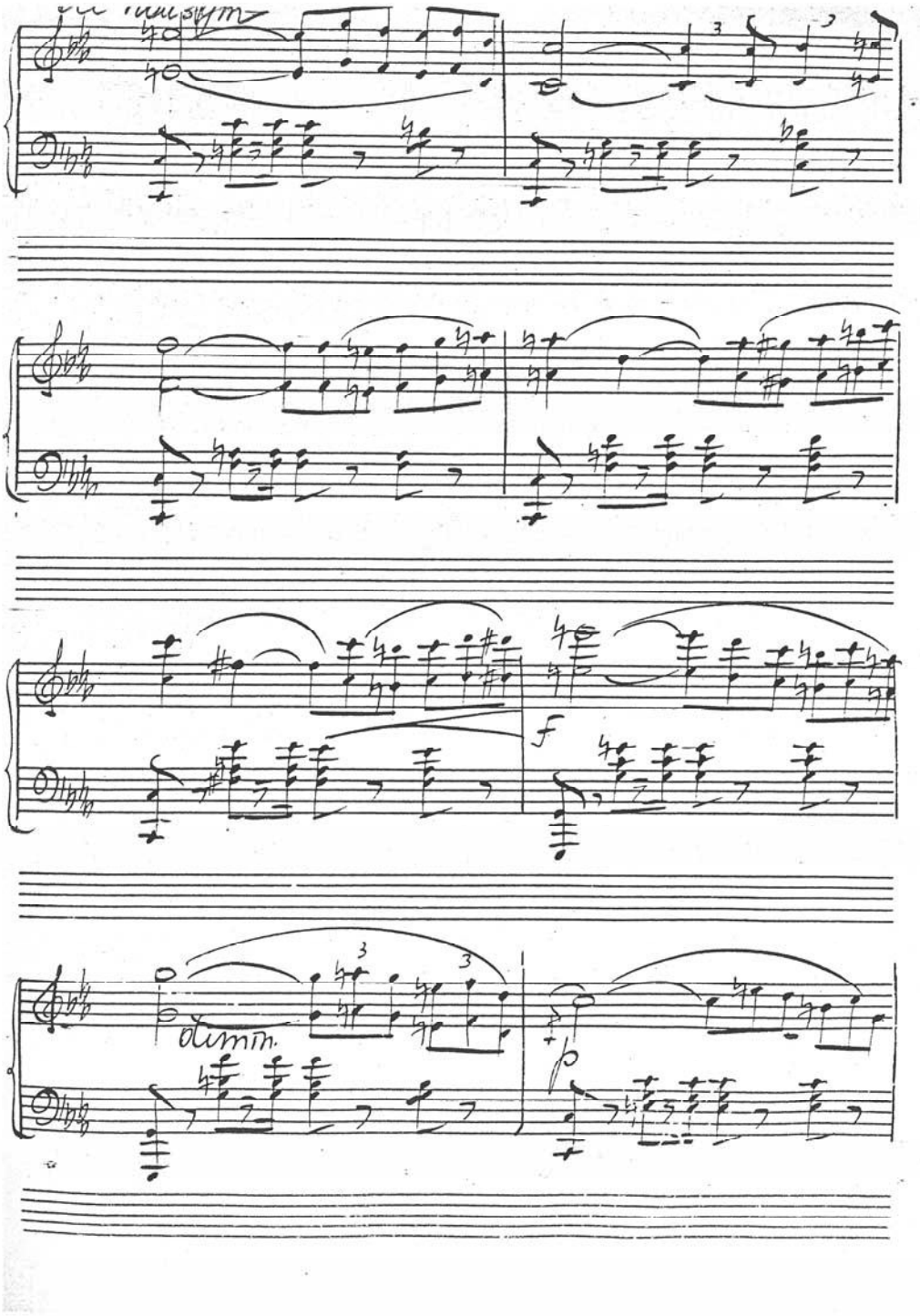

почему
солор № 4

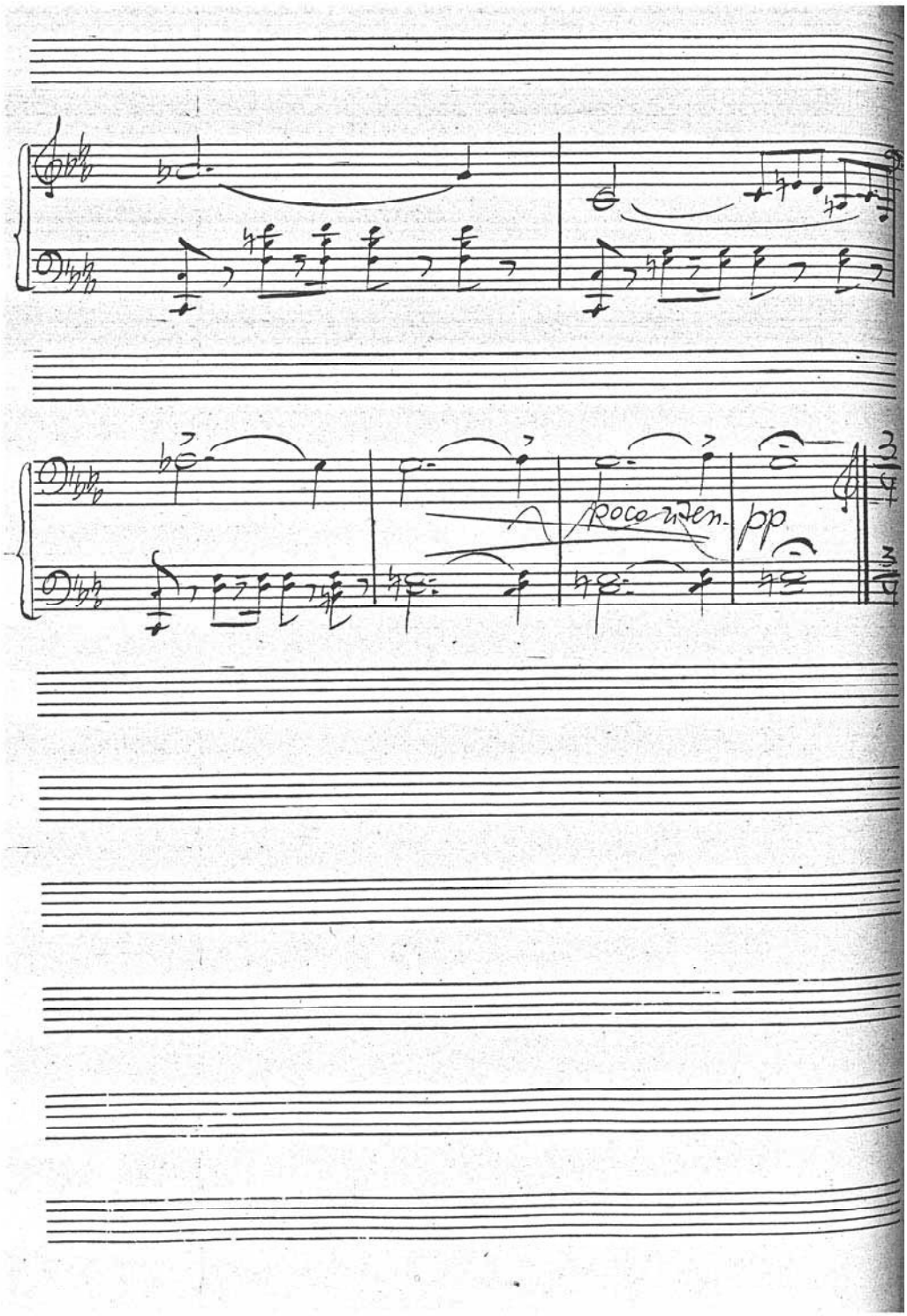

№ 2
Спокойно
Выход Браминов
ff tutti
Выход Браминов

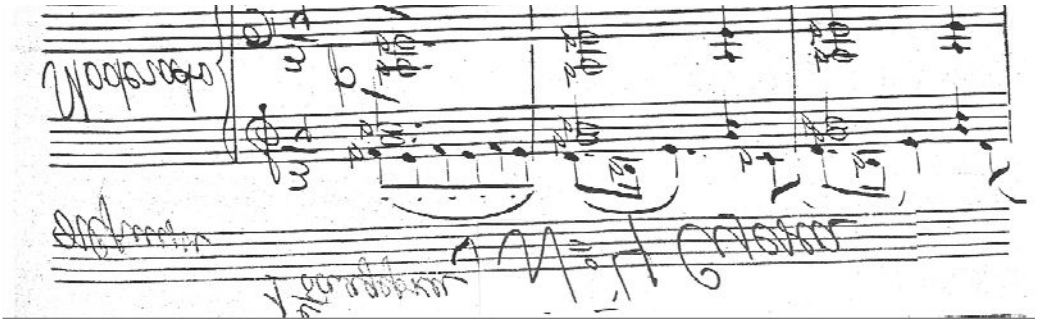

Брамин - выход
pizz
Кастёр
cresc.

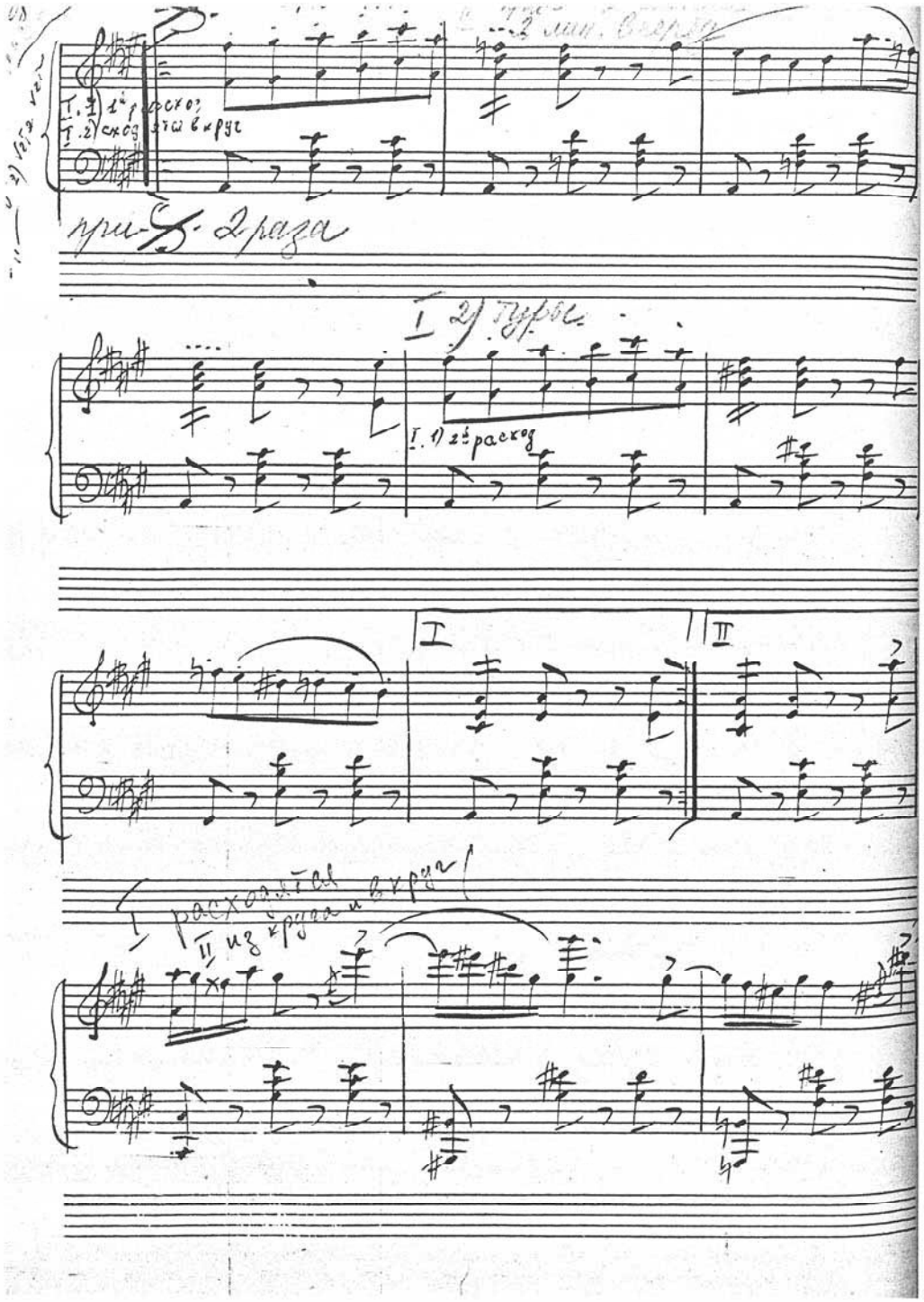

оракир
f poco dimin.
Рачиб
p

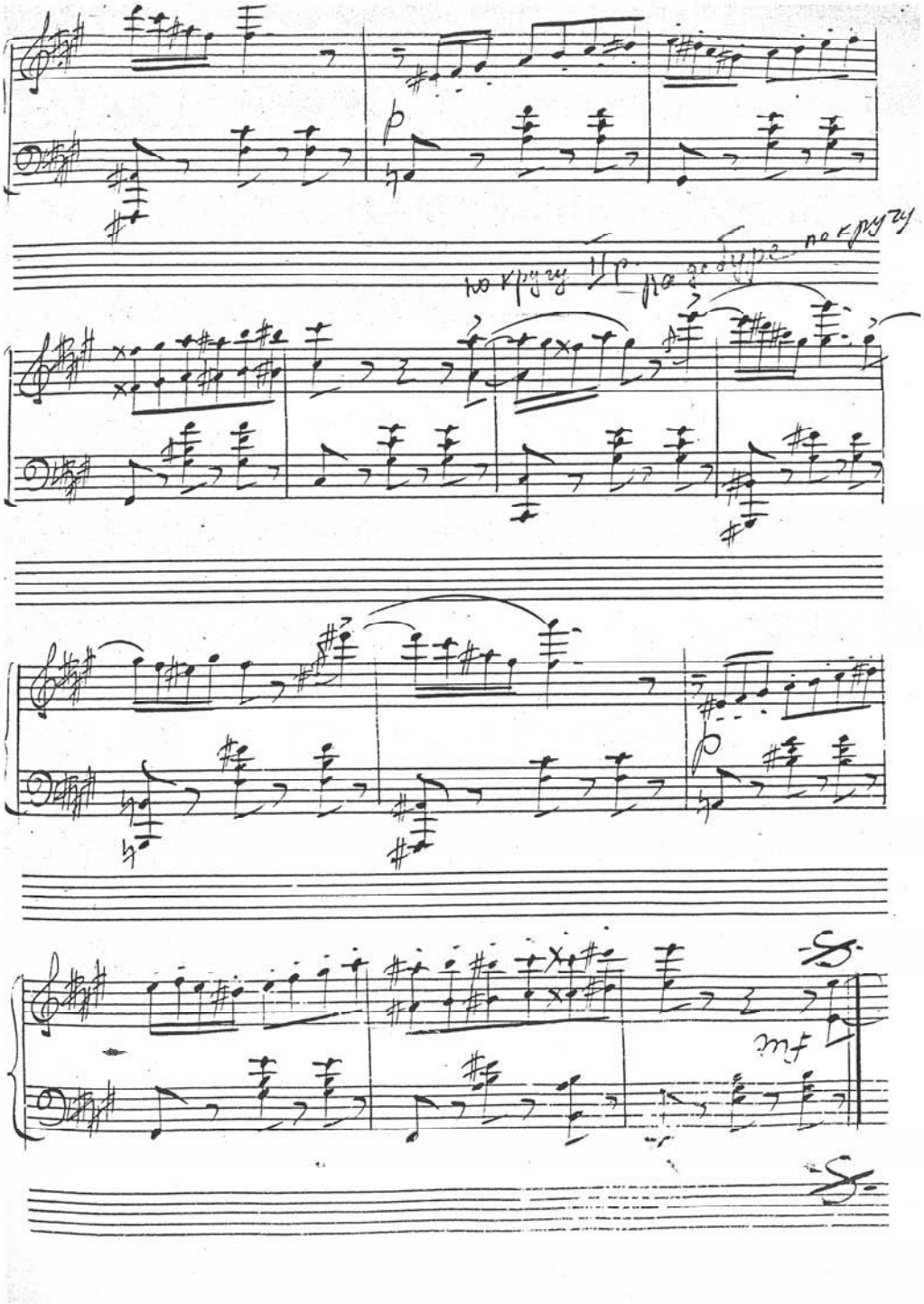

a tempo
Meno mosso
N° 3

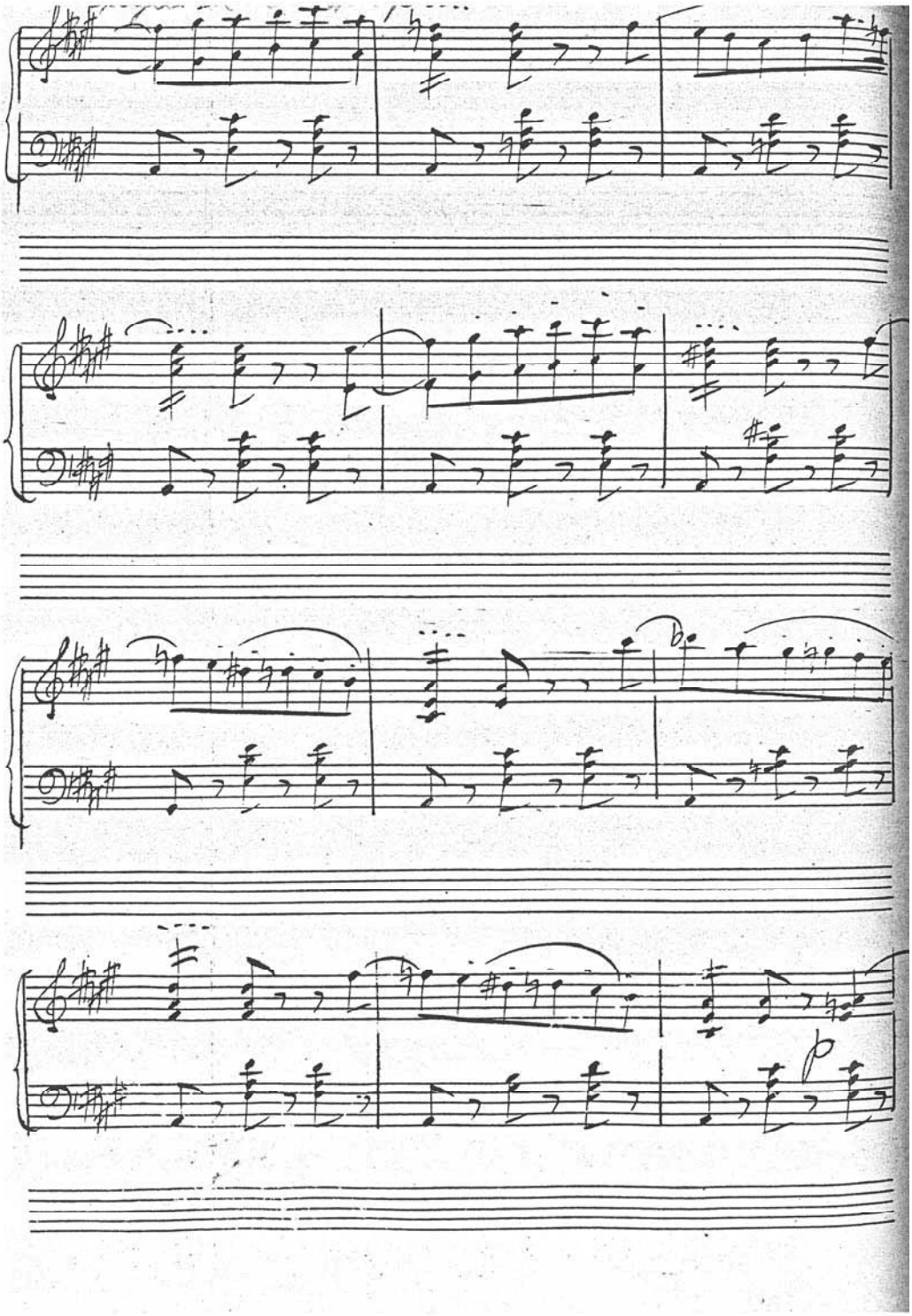

f
dimin.
p

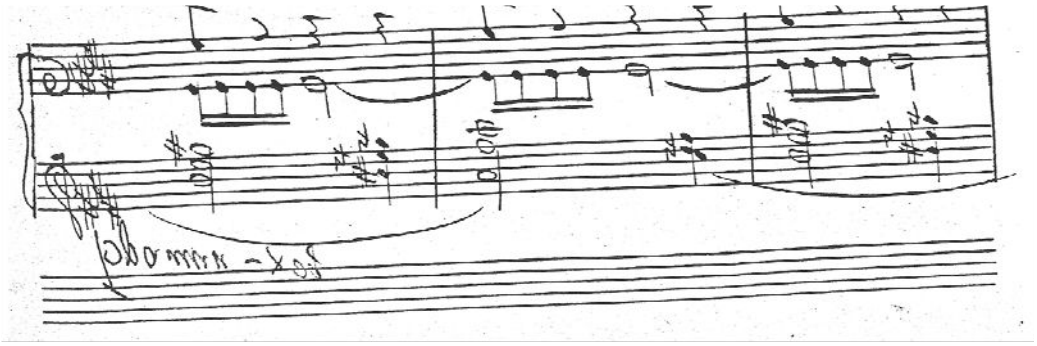

Rocoziren.
pp

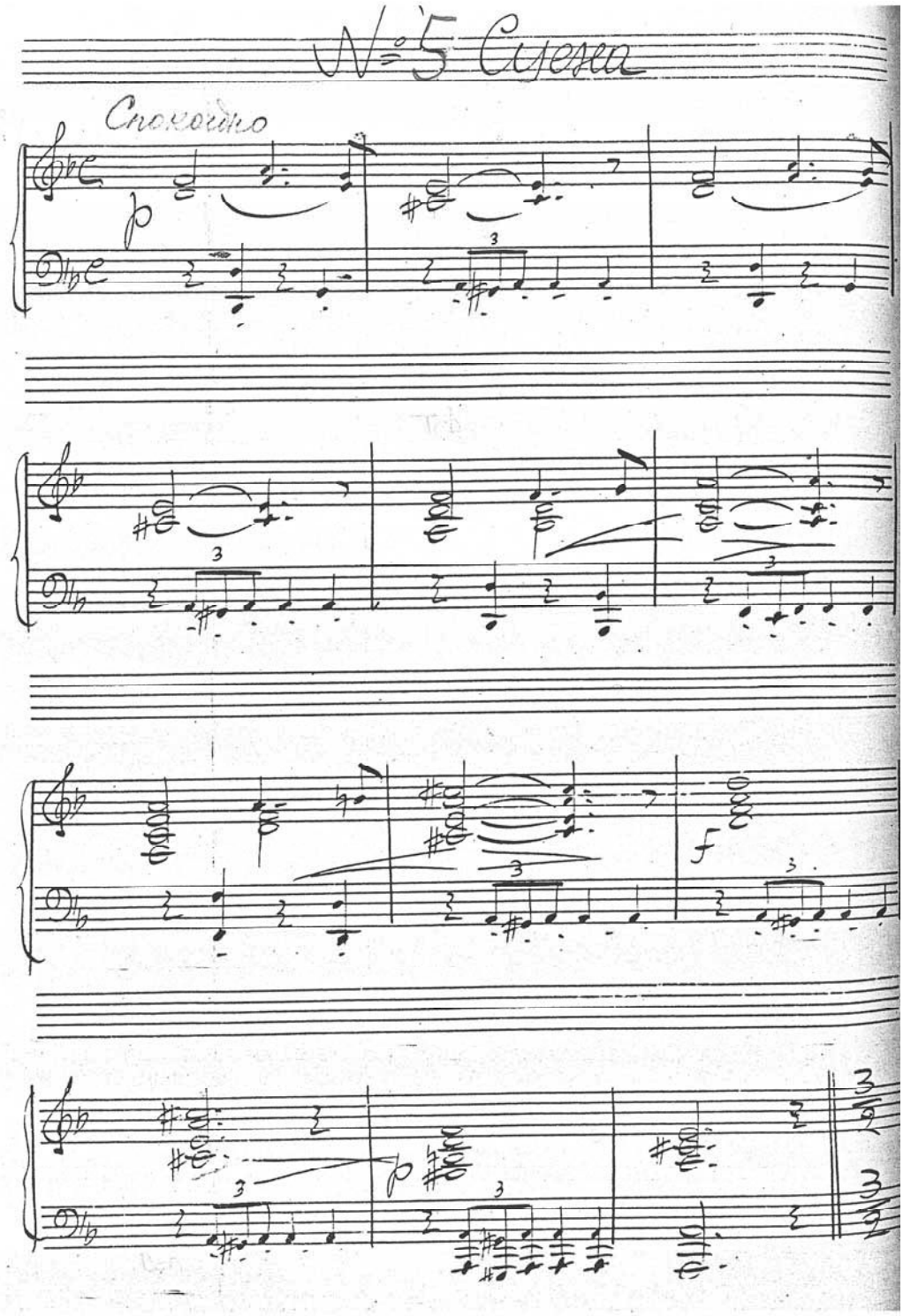


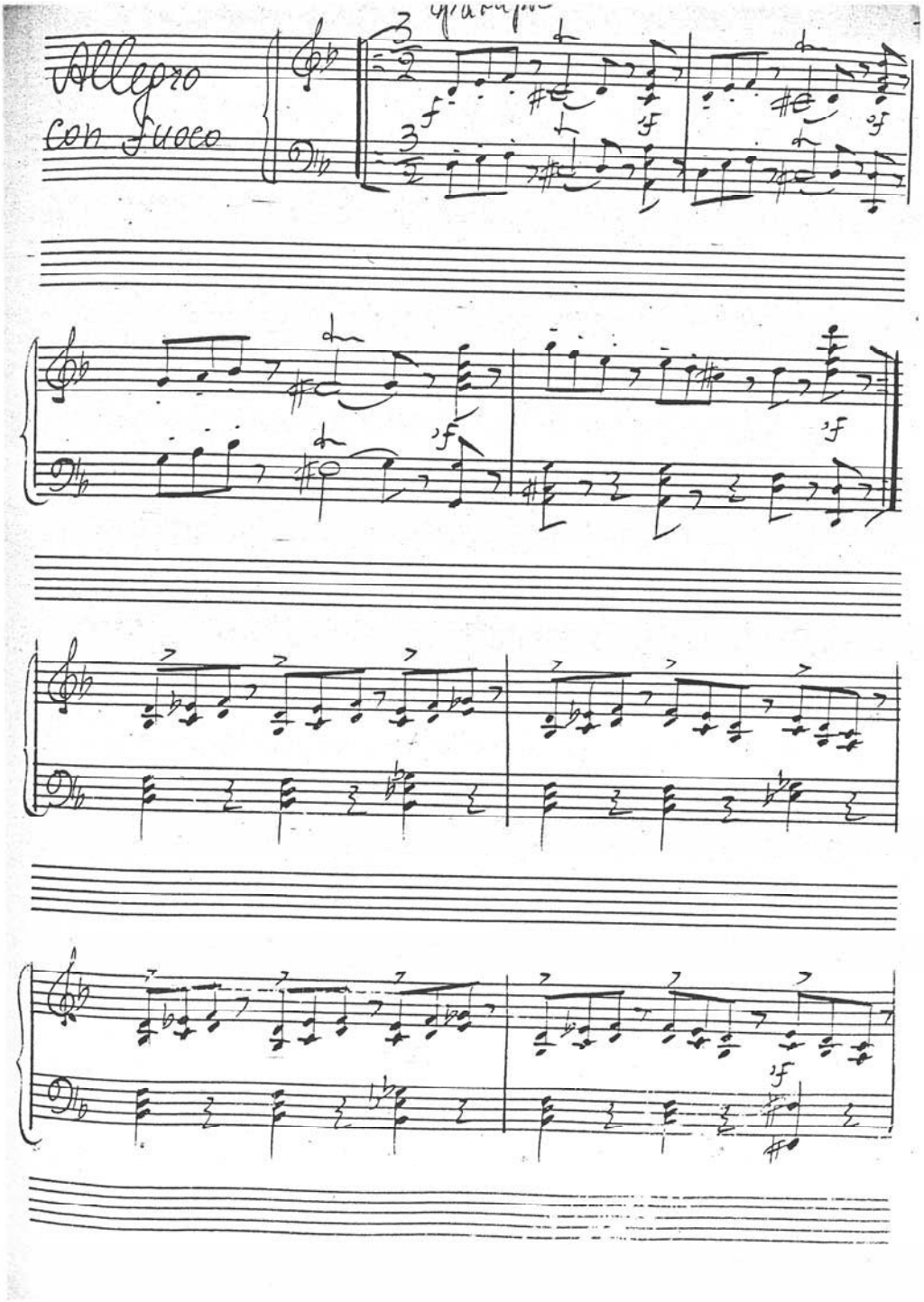

I. 1) 2½ раскоп
I. 2) сход
при 2 раза
I 2) турс.
I. 1) 2½ раскоп
I
II
расходятся
II из круга в круг

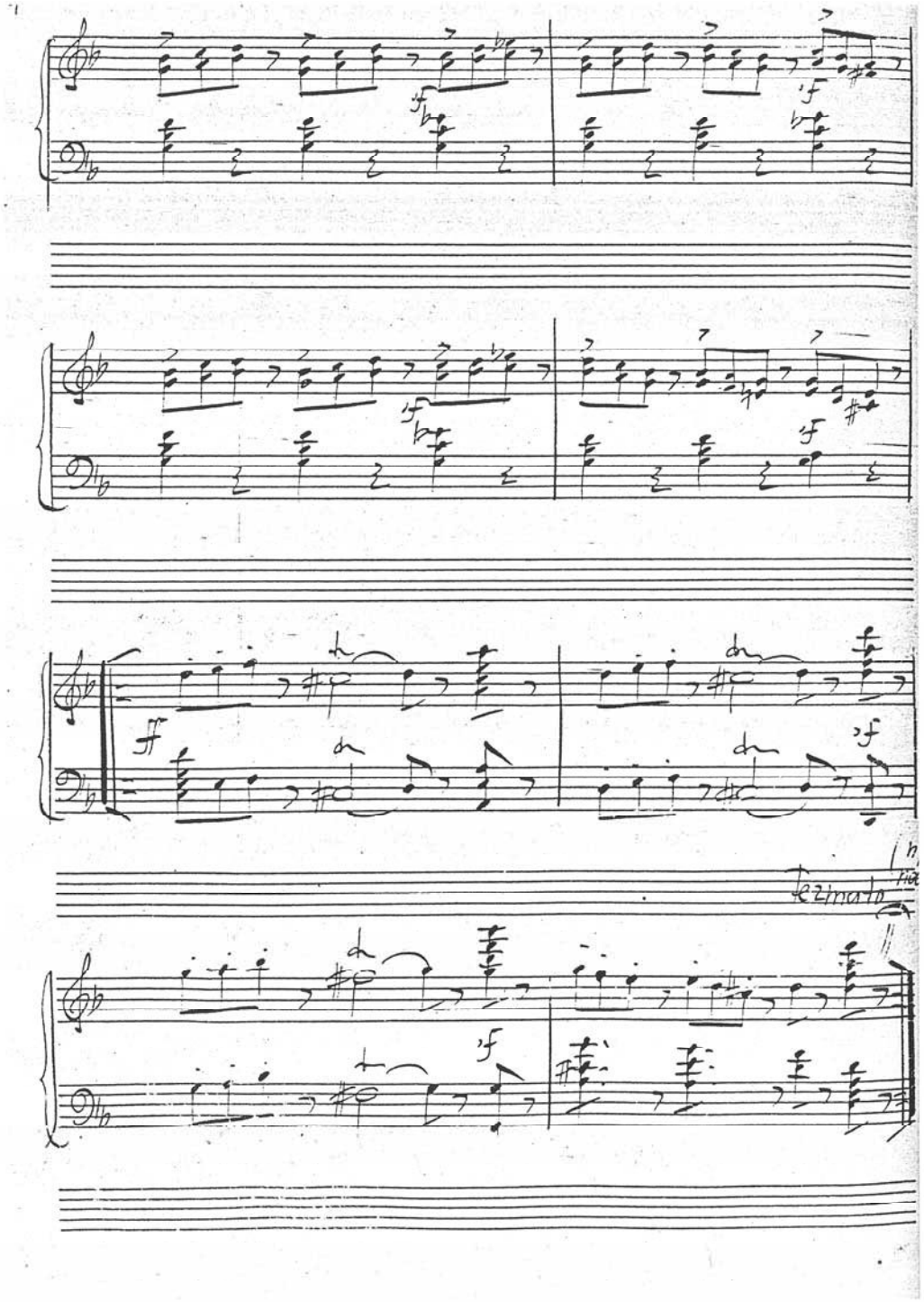


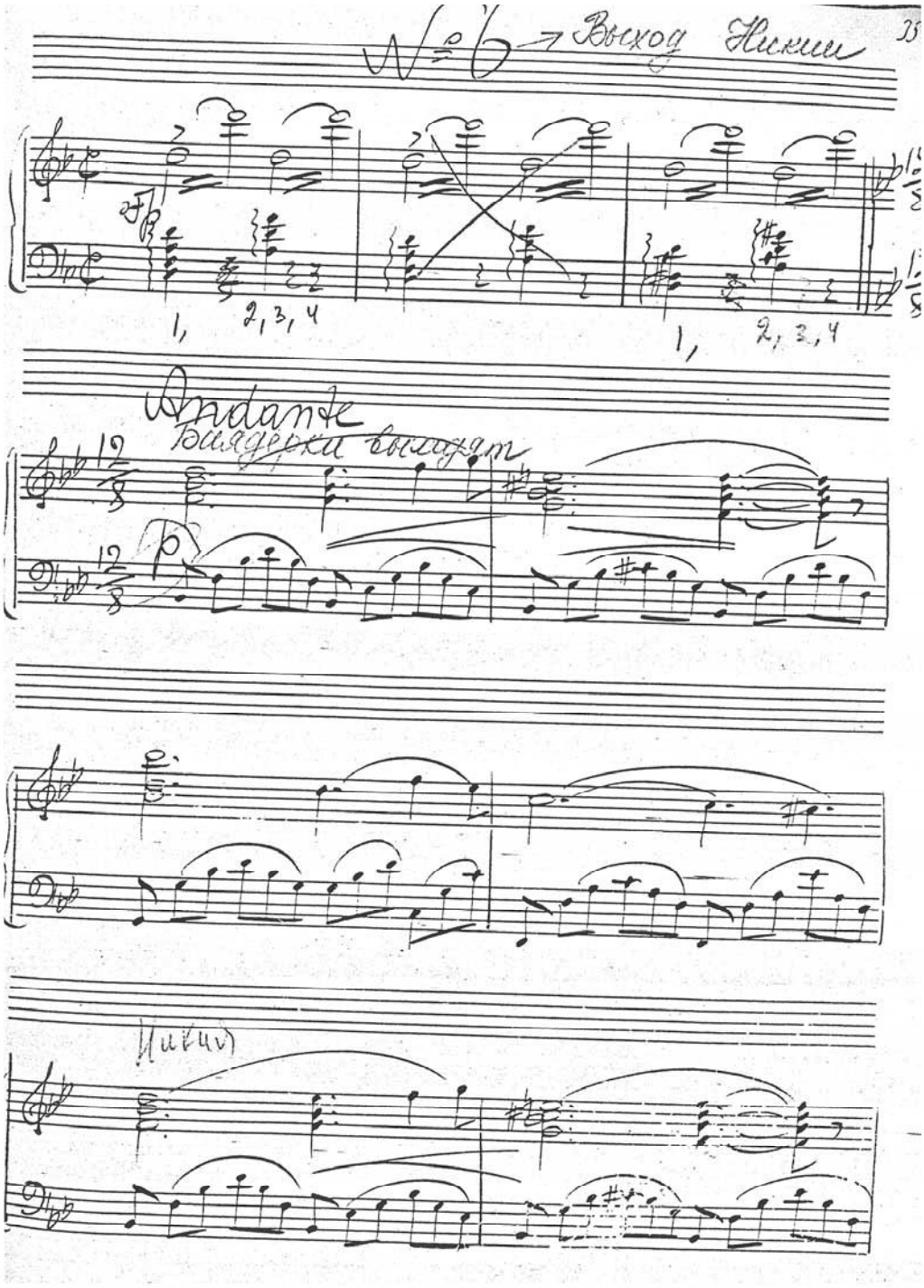

p

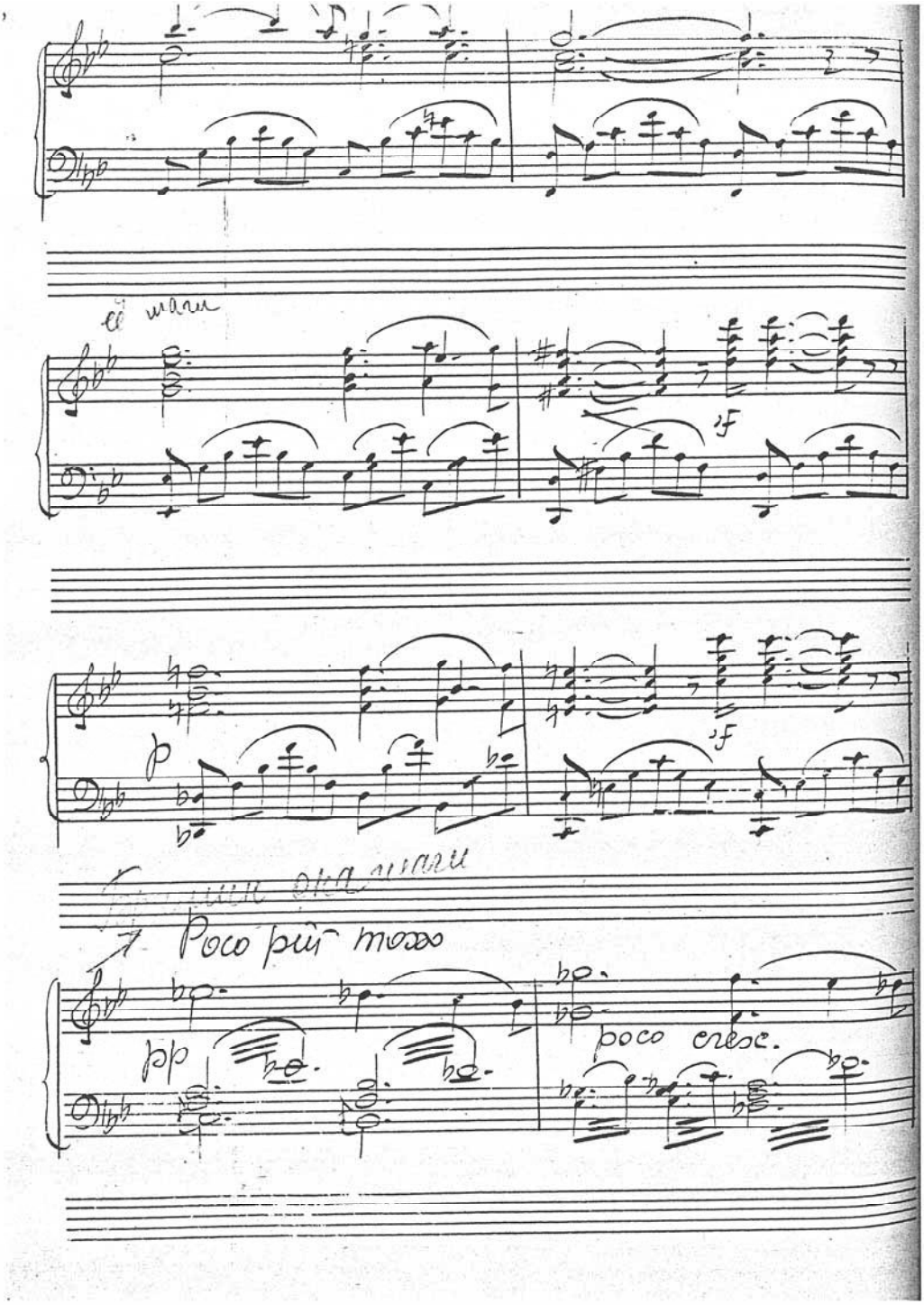


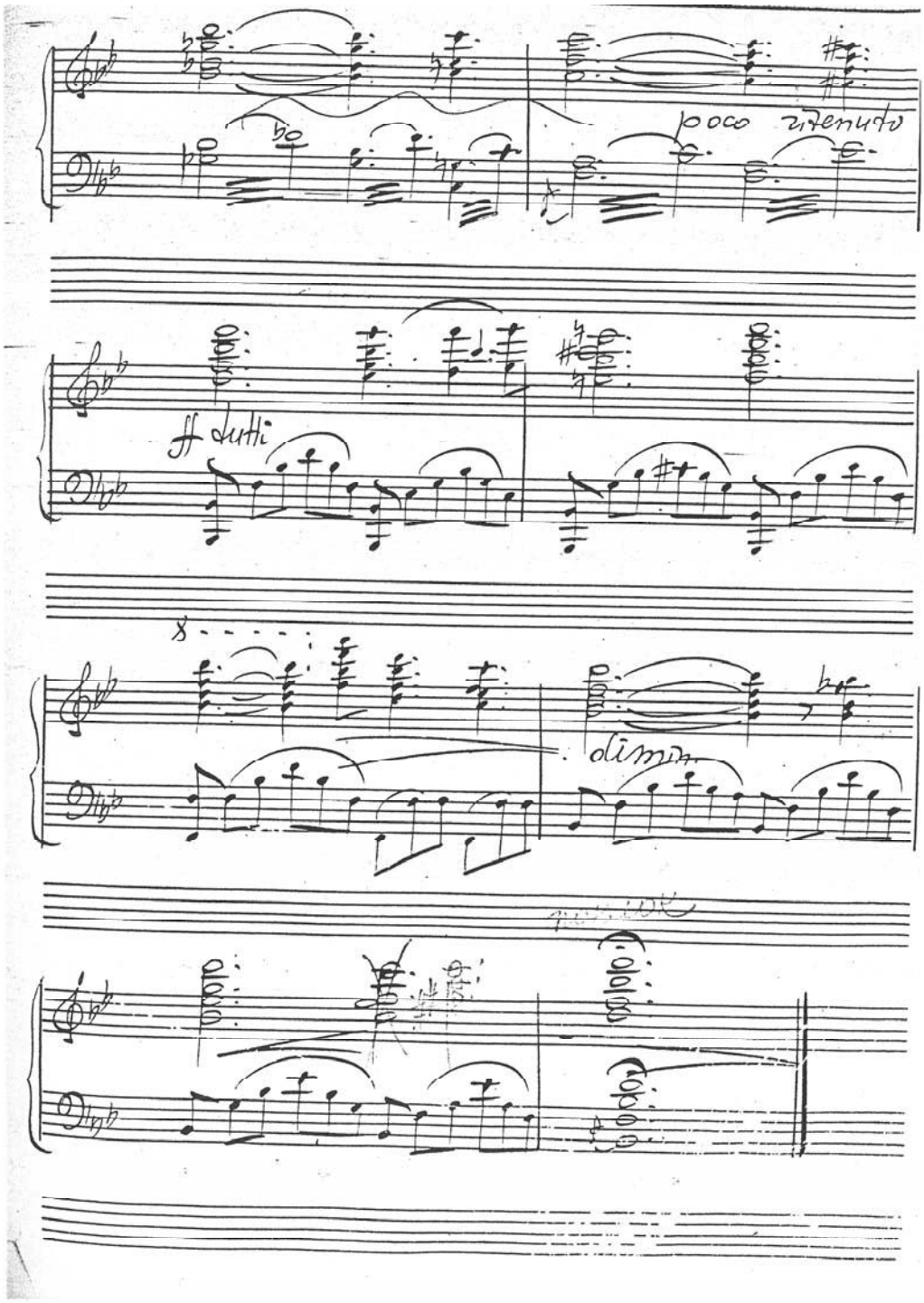

№ 5 Сцена
Спокойно
p
f
p

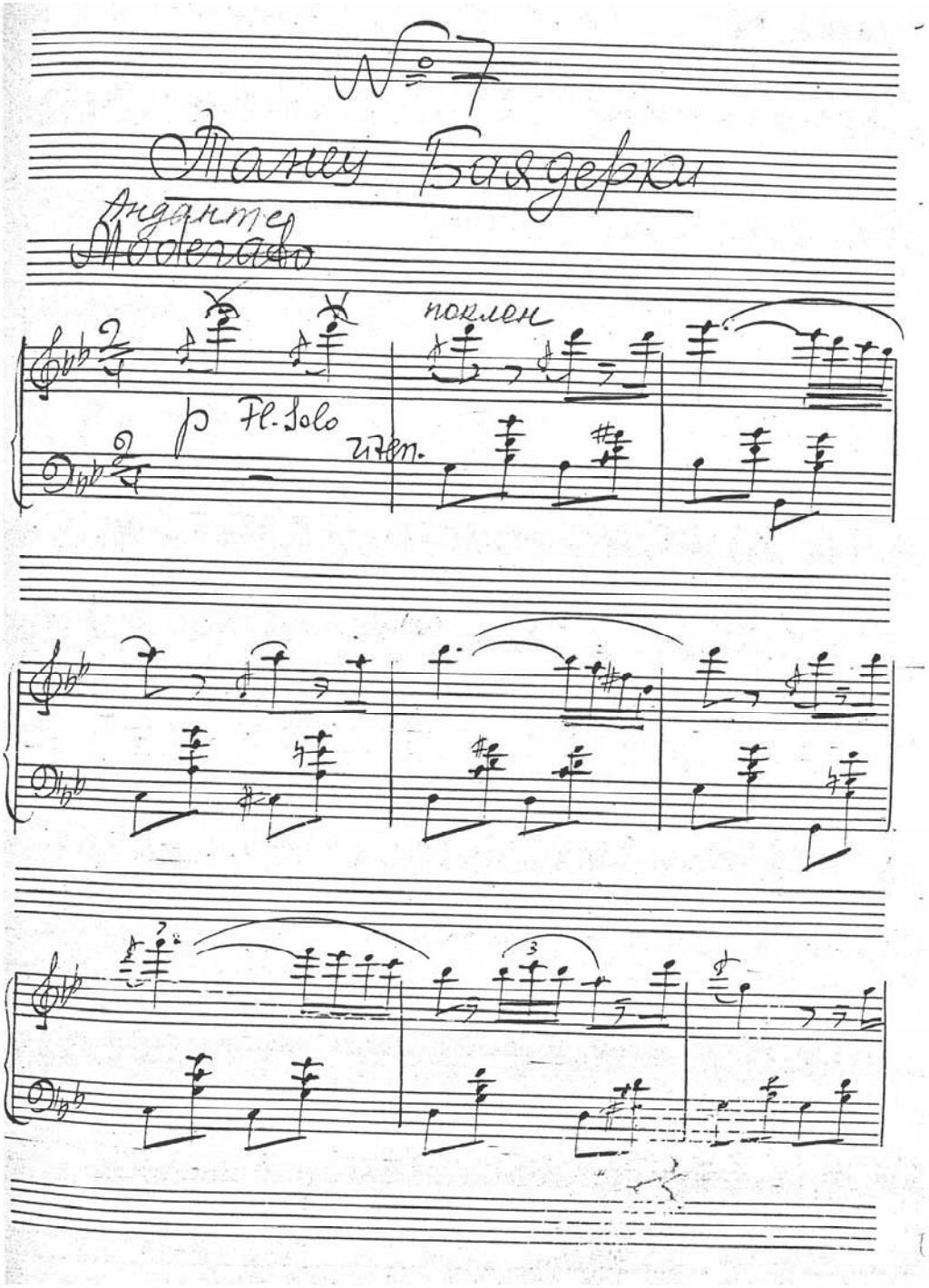

Allegro
con fuoco

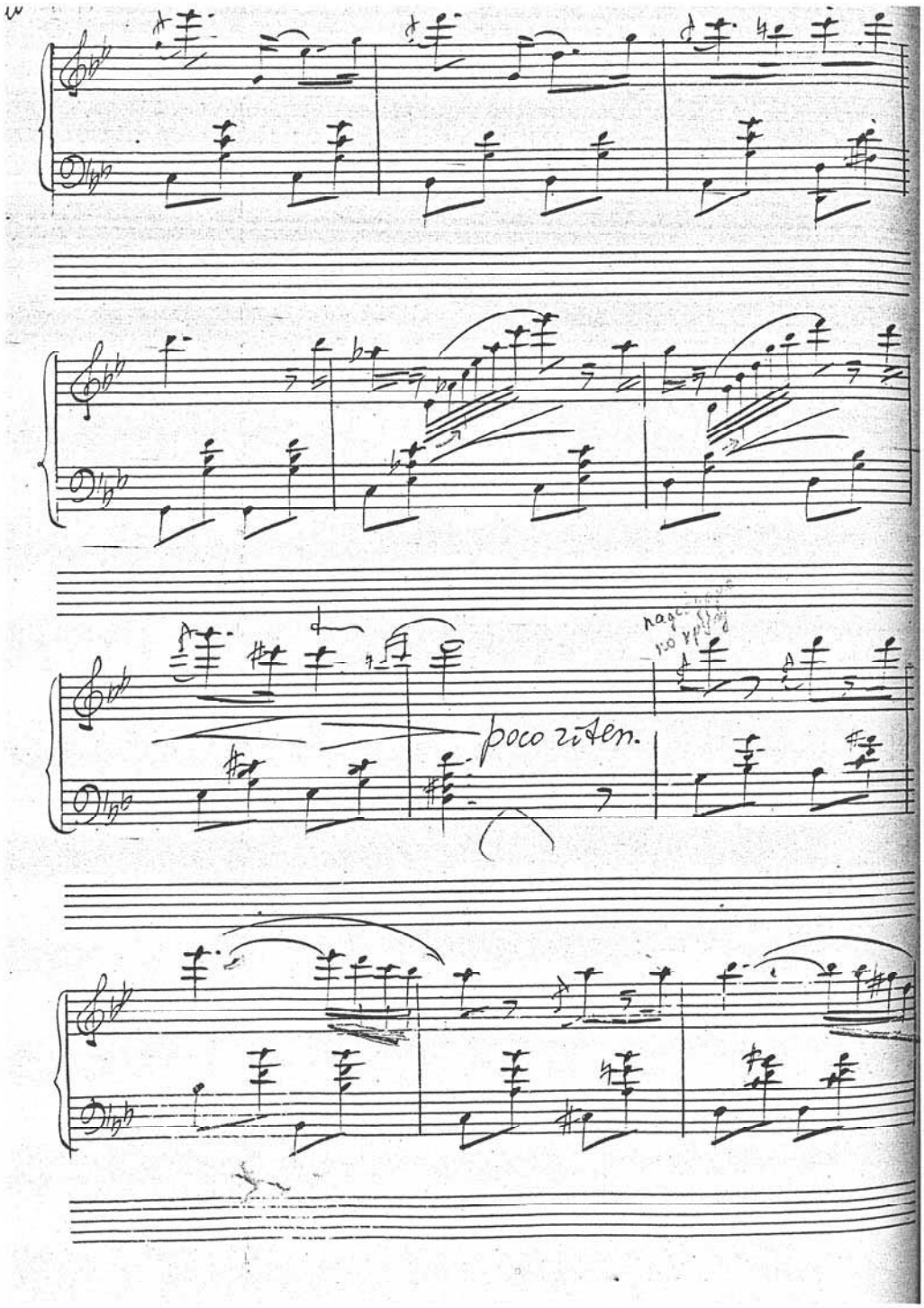

ff
rezimato

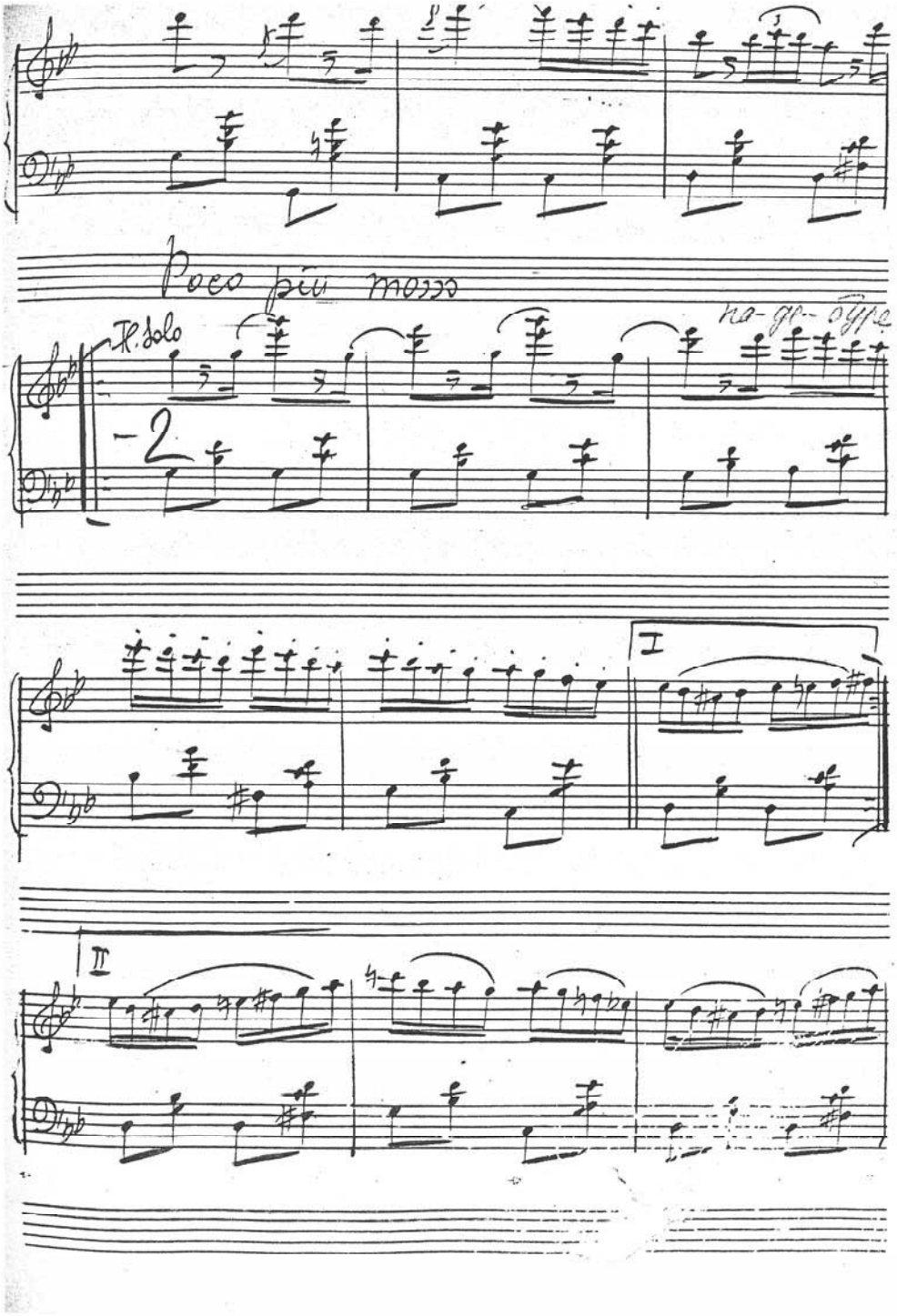

№ 6 → Выход Никии
1, 2, 3, 4
1, 2, 3, 4
Andante
Никия

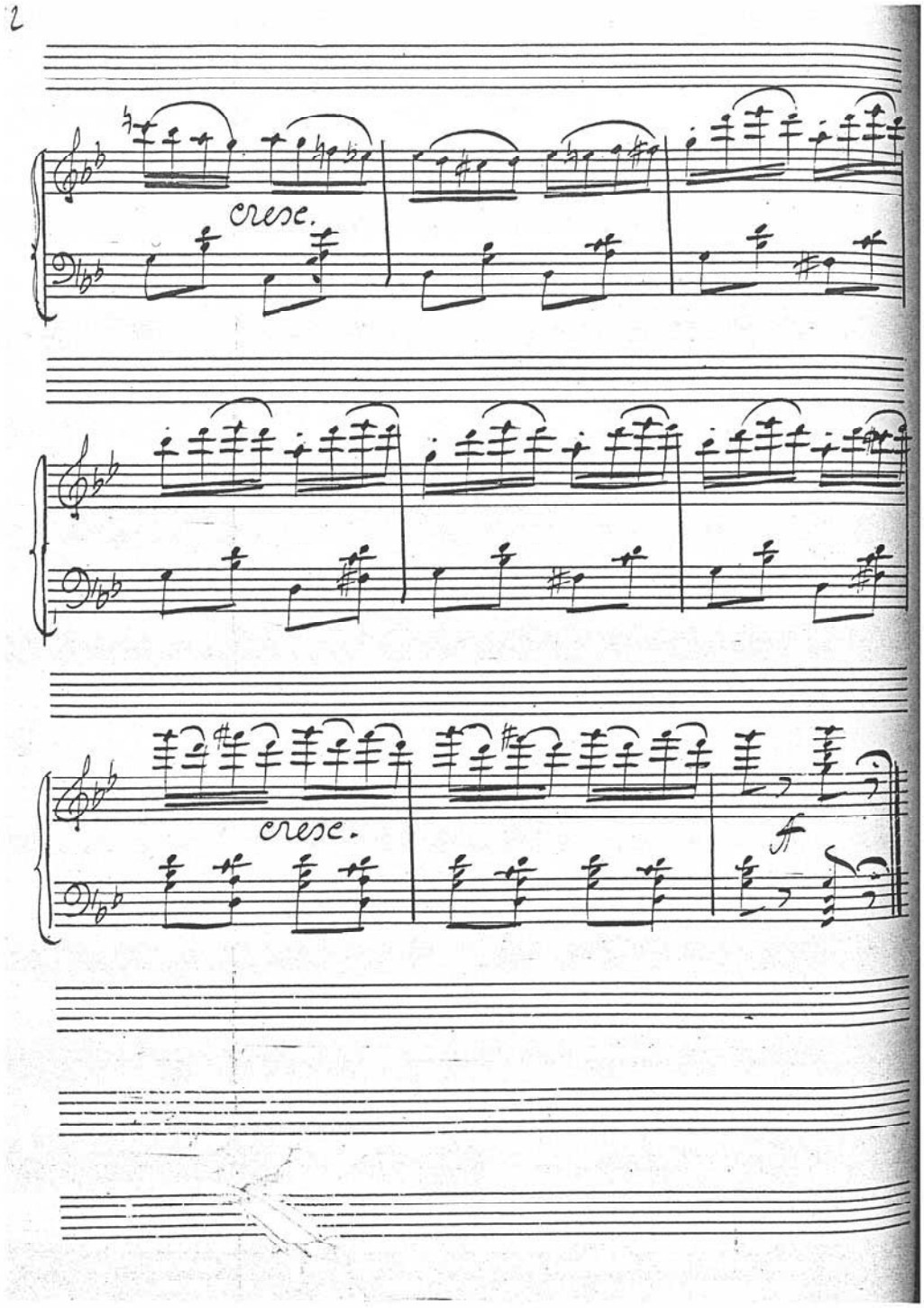

el ulau
p
Poco più mosso
pp
poco cresc.

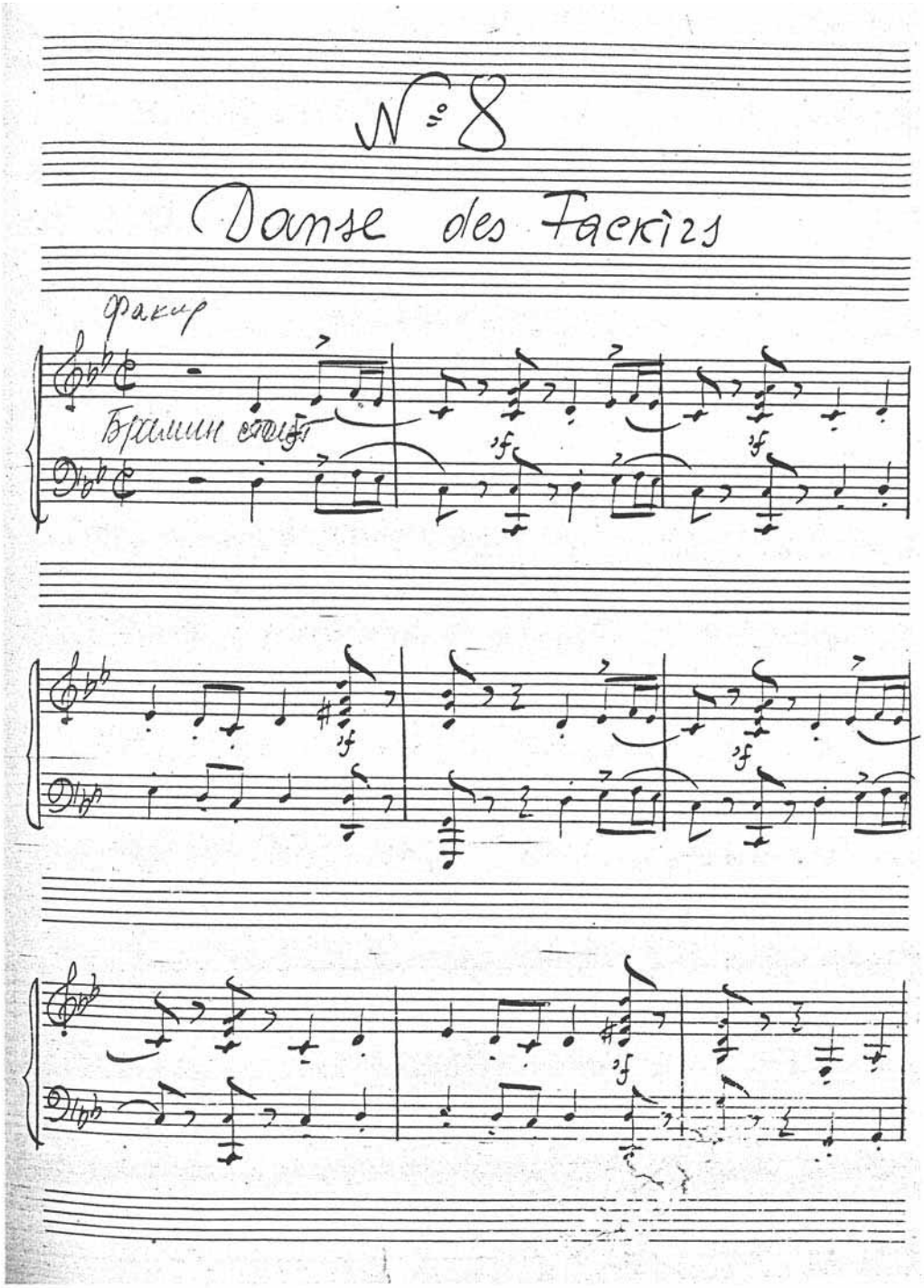

poco ritenuto
ff tutti
dimin.

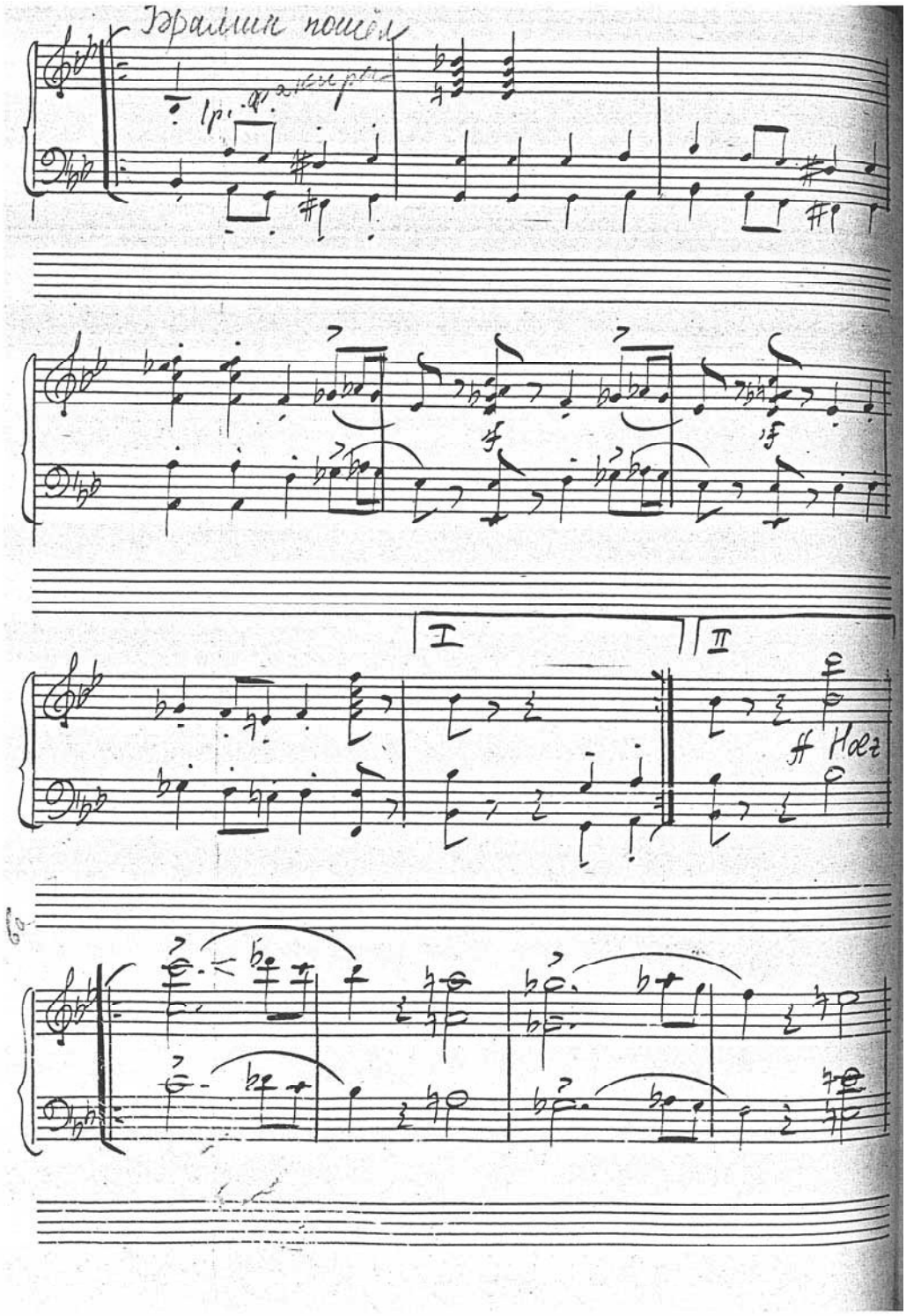

№ 7
Танец Баядеры
Андante
Moderato
поклон
p Fl. Solo
гитар.

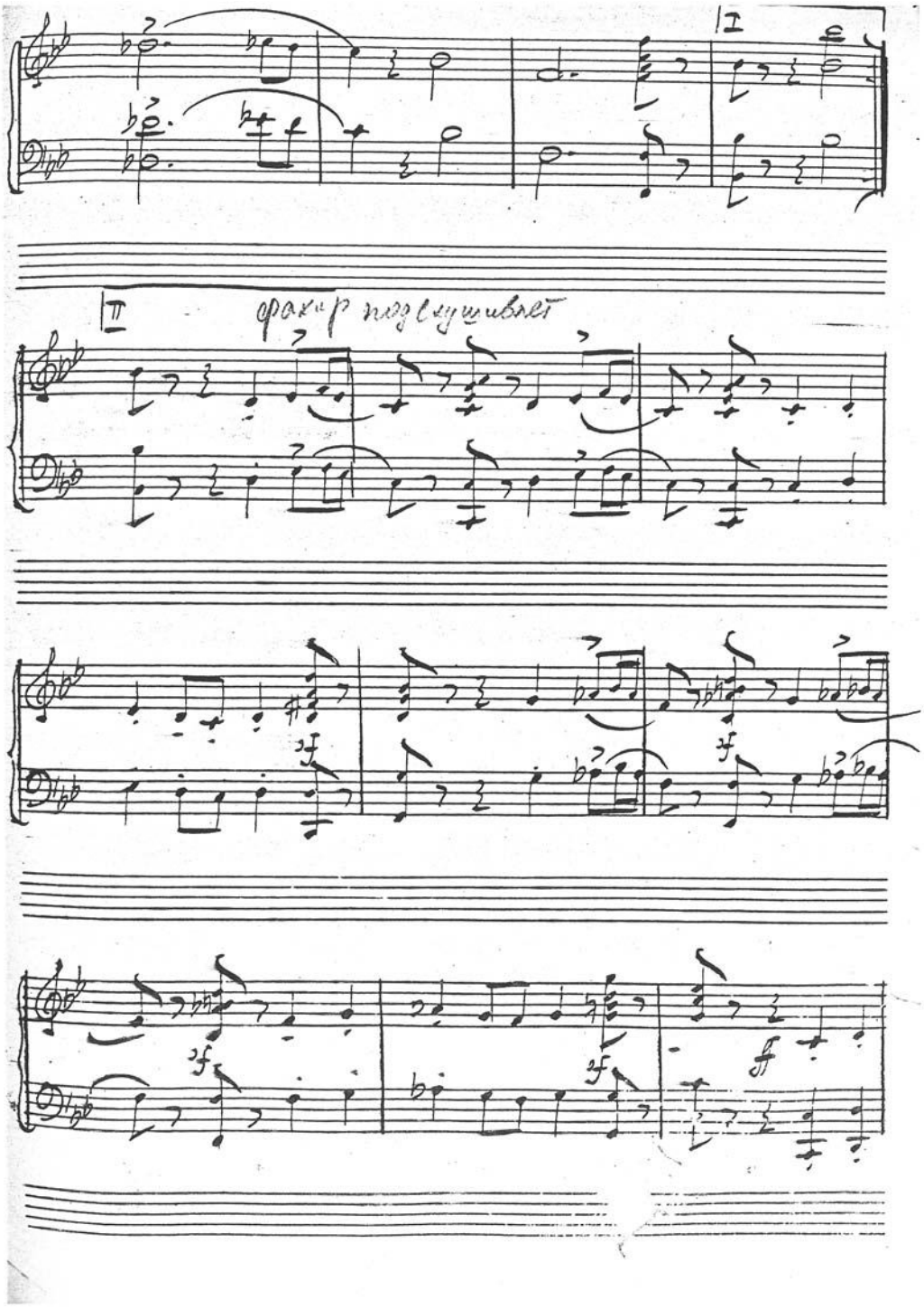

poco riten.

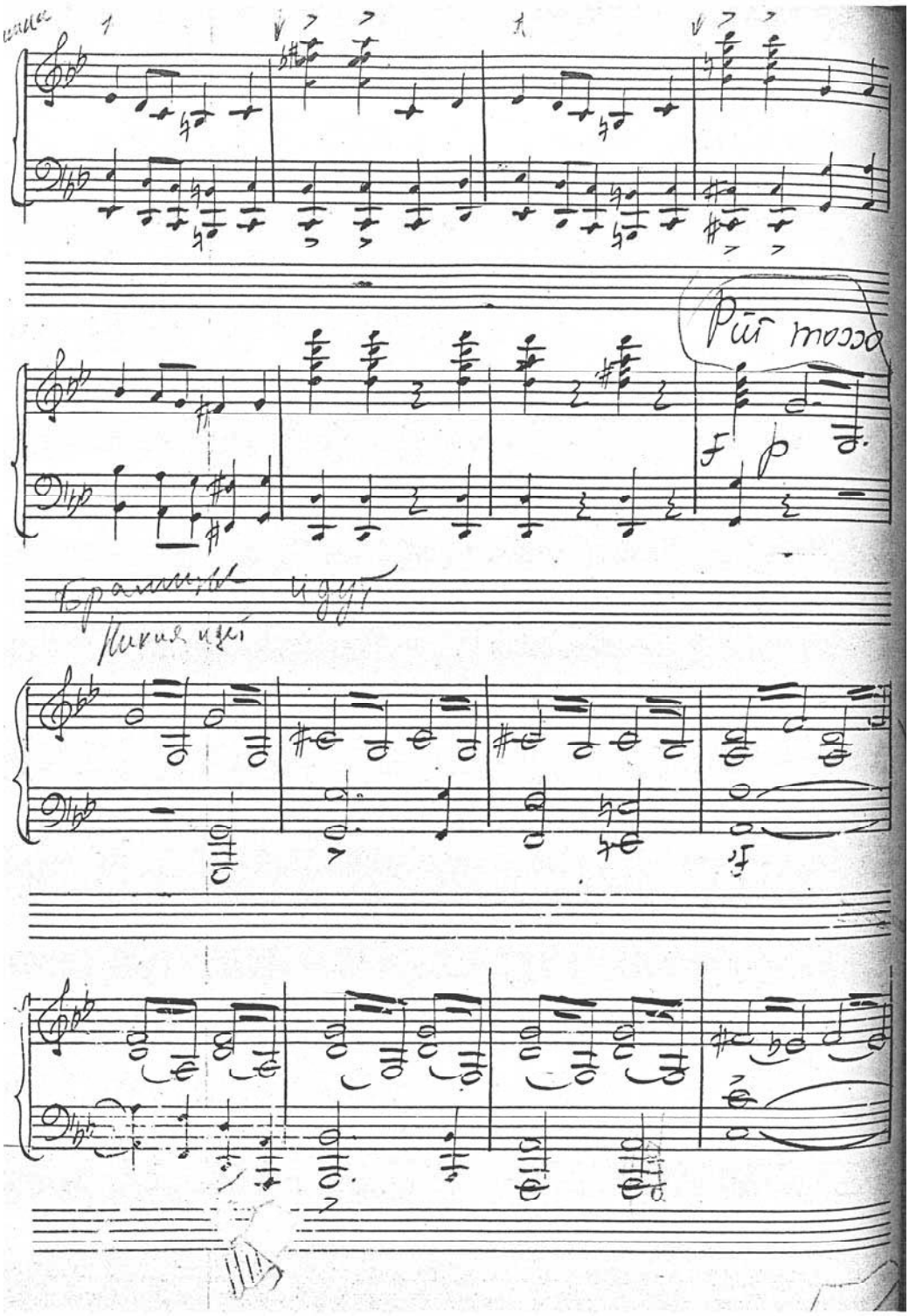

Poco più mosso
Fl. solo
-2
I
II

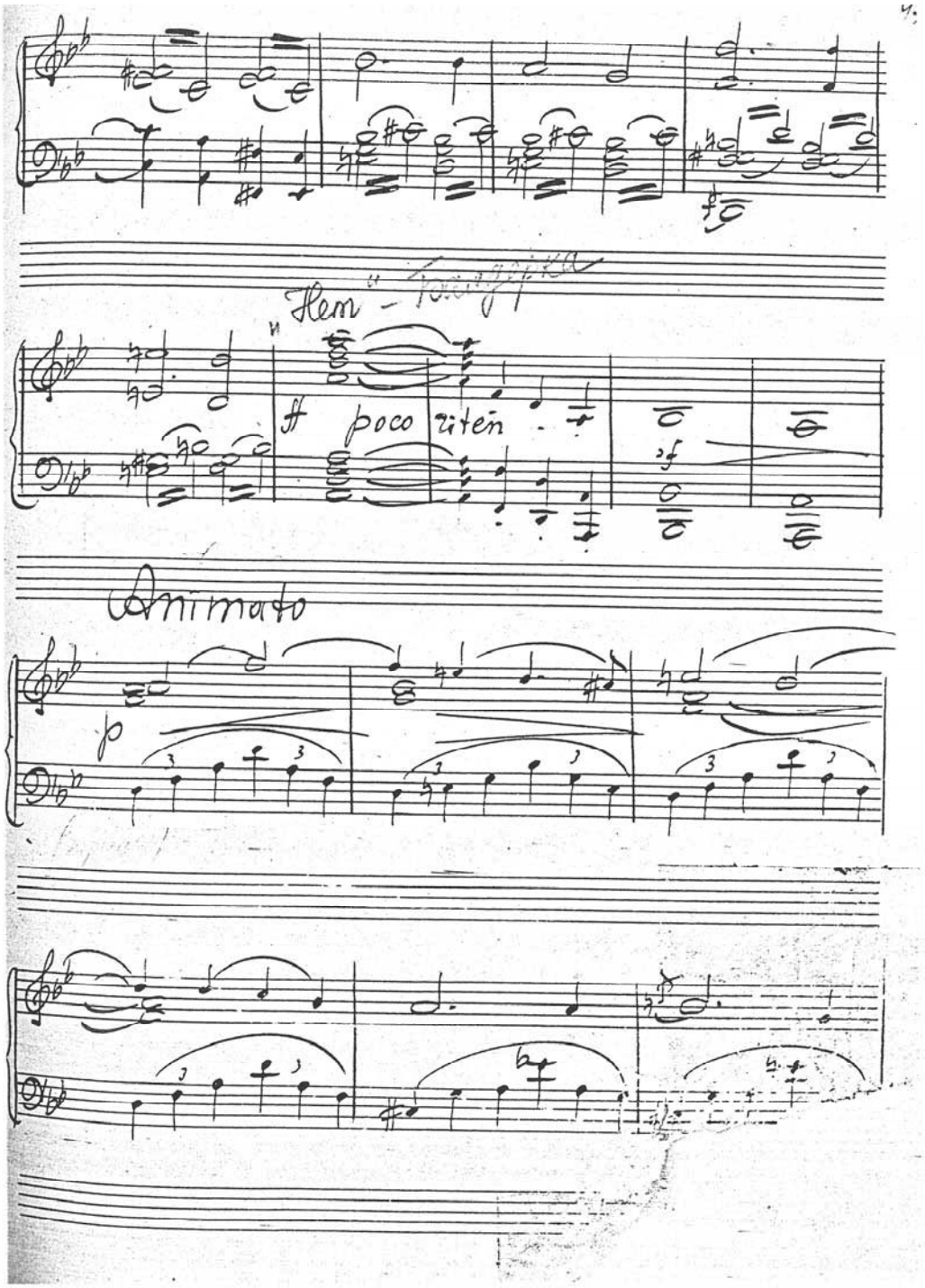

2
cresc.
cresc.
ff

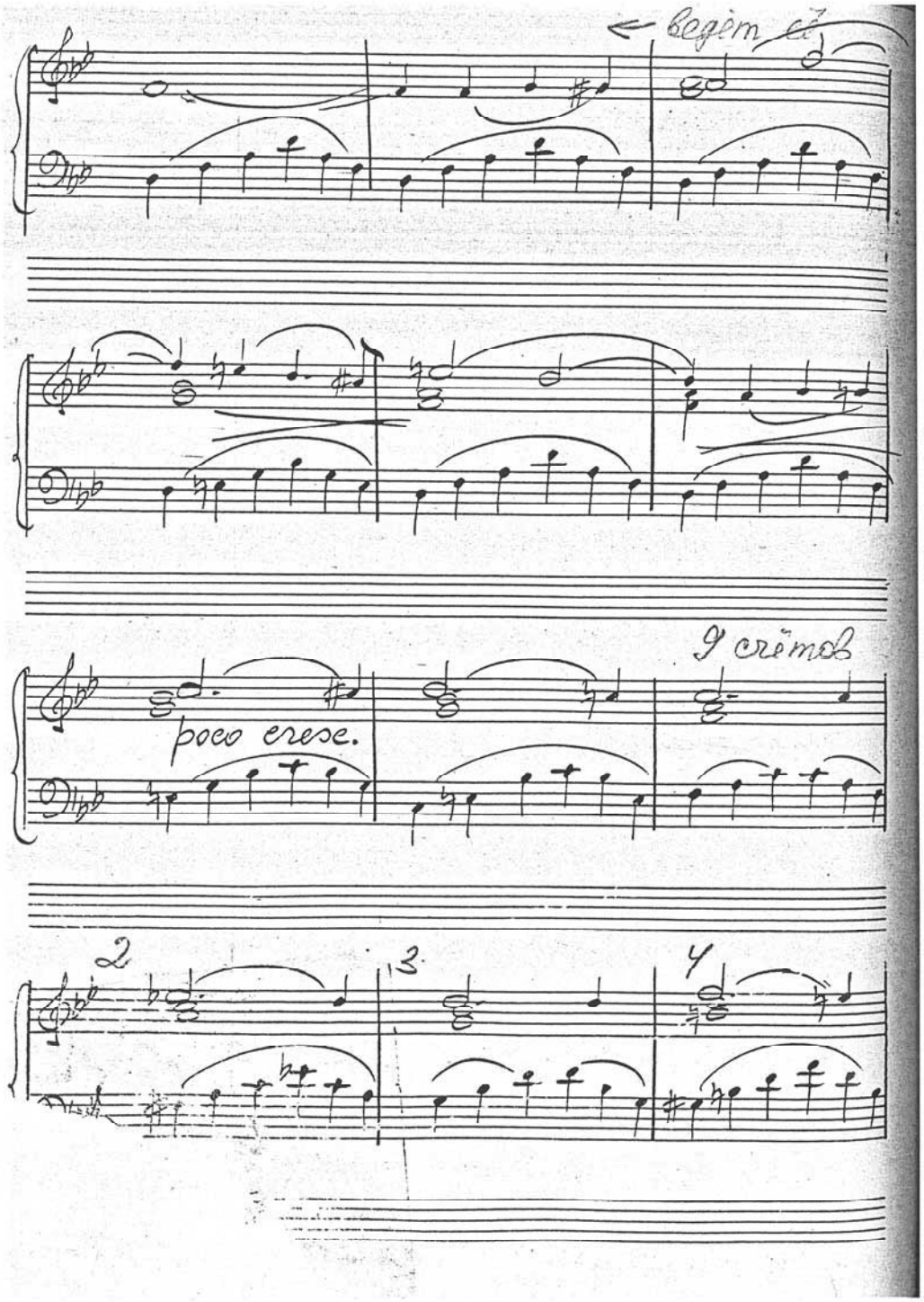

№ 8
Danse des Fakirs
факир
Браминн спящ

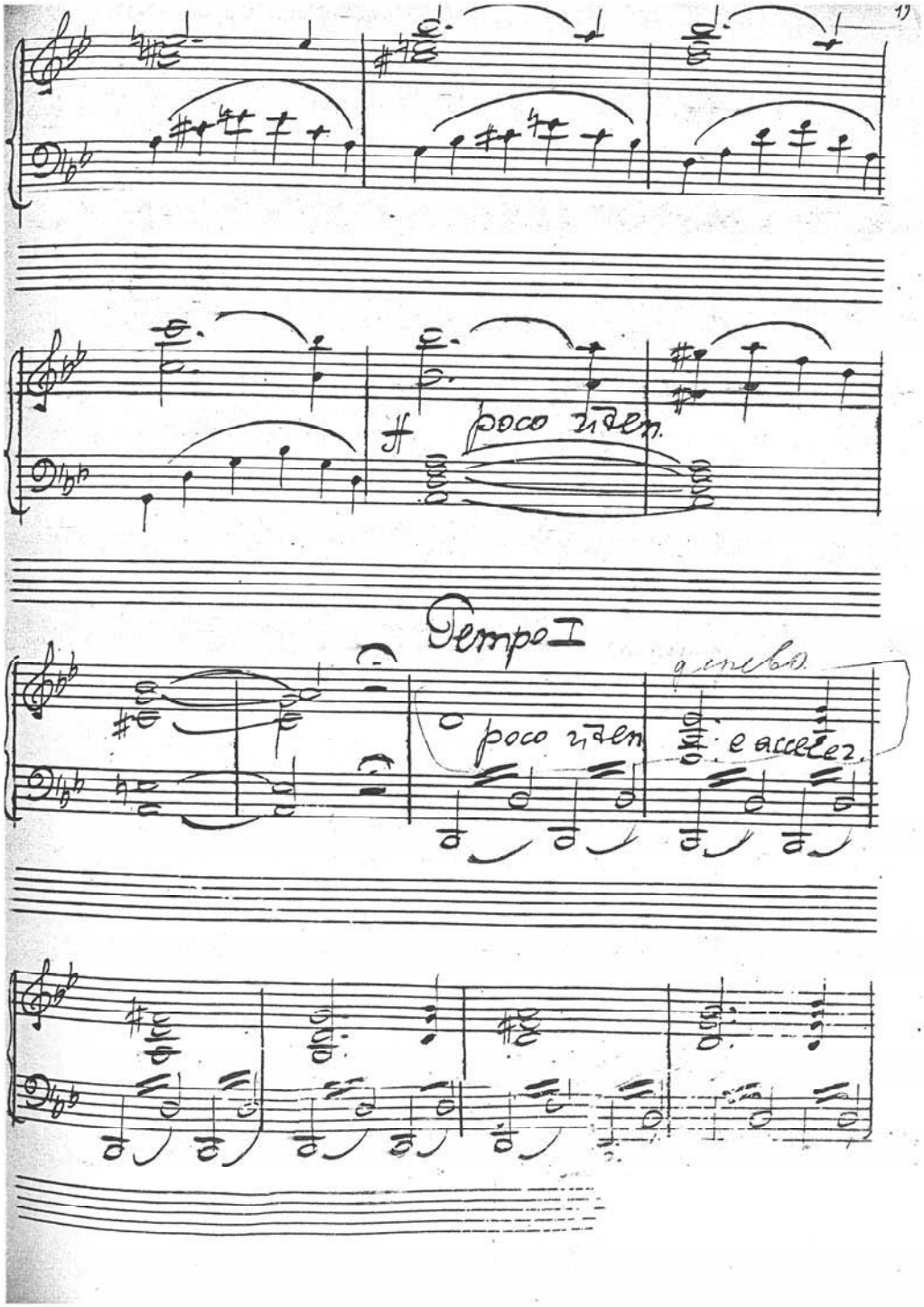

Эфальин пошёл
I
II
Нег

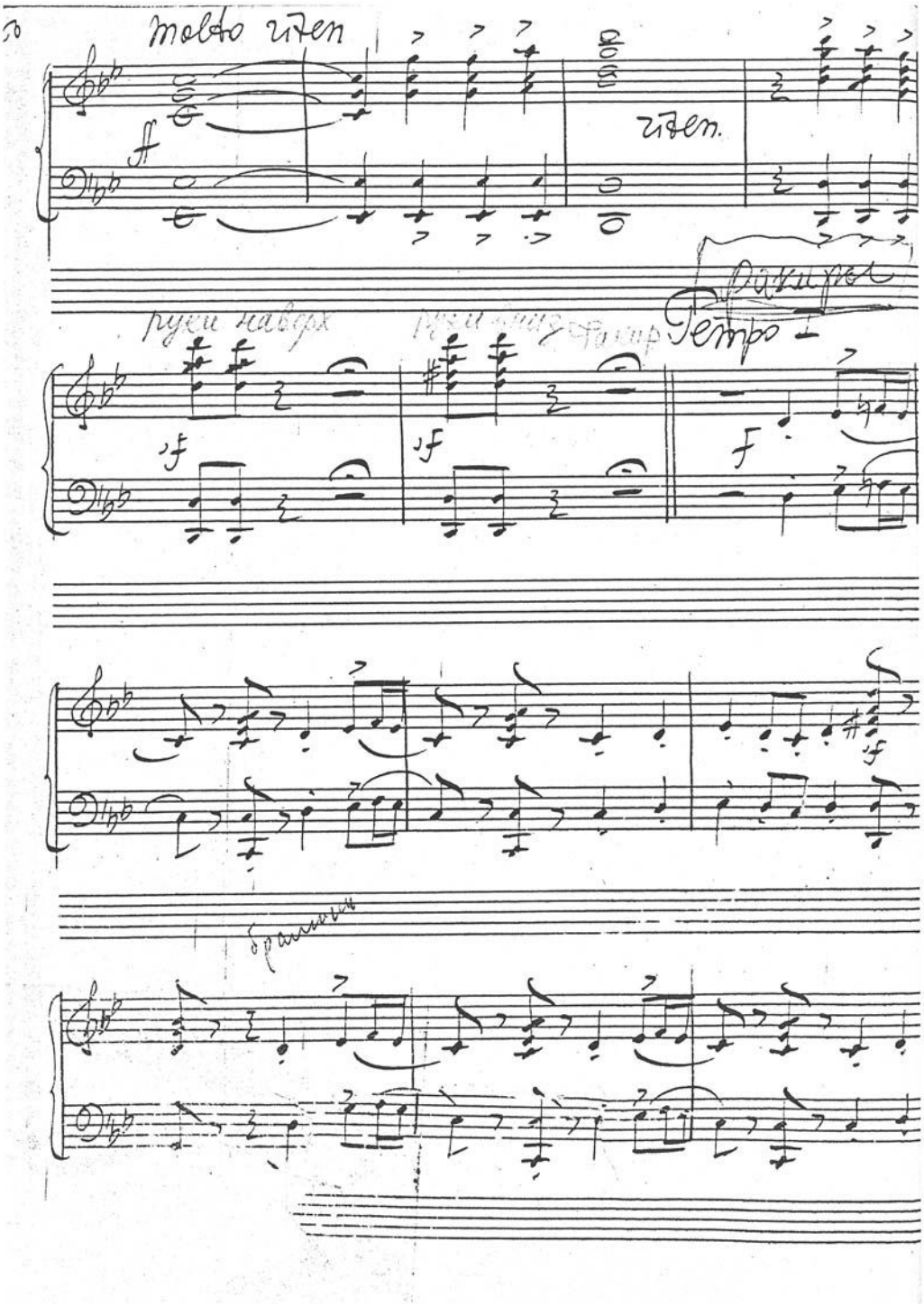

I
II
фагот подслушивает
sf
sf
sf
ff

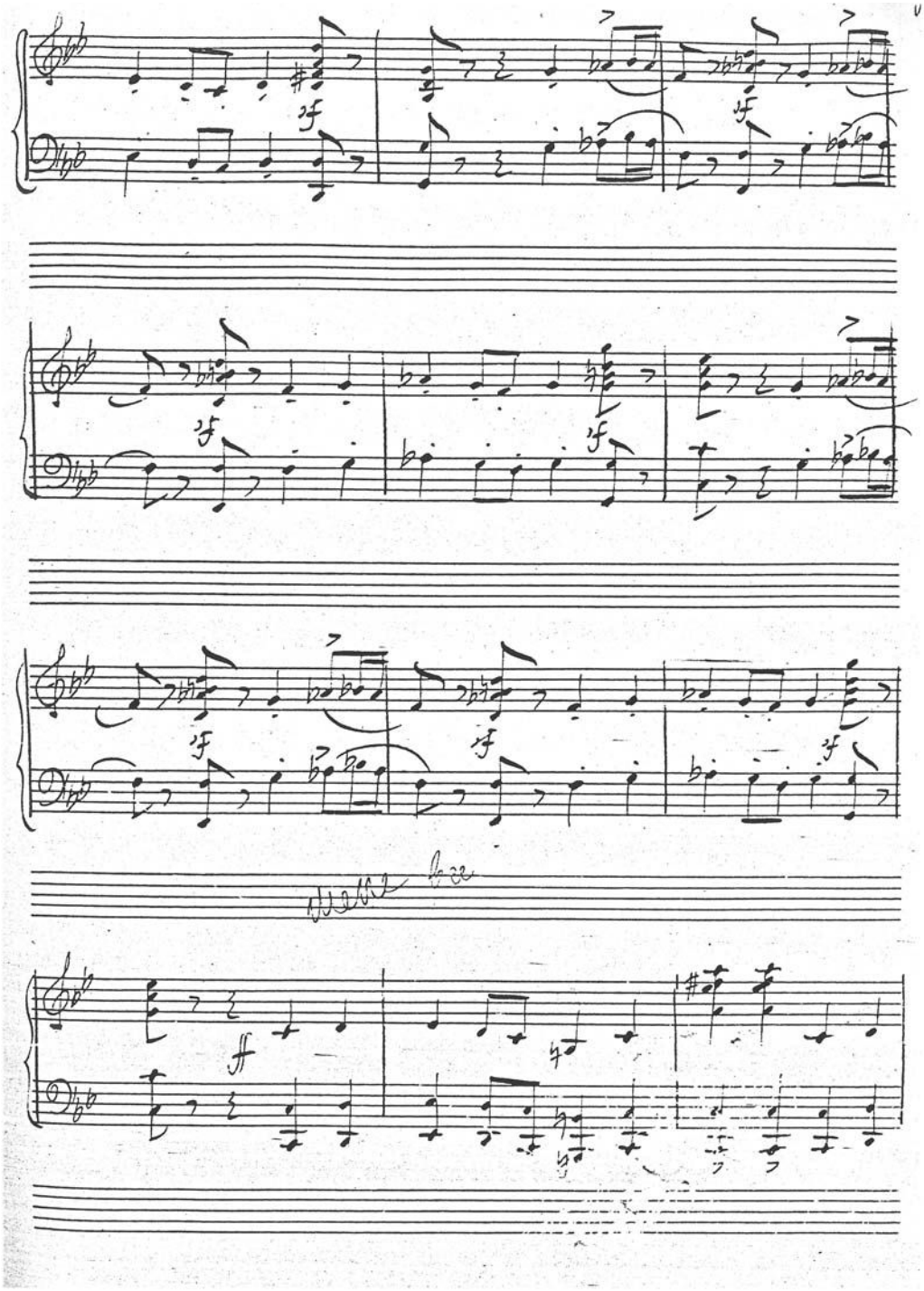

Più mosso
f
p

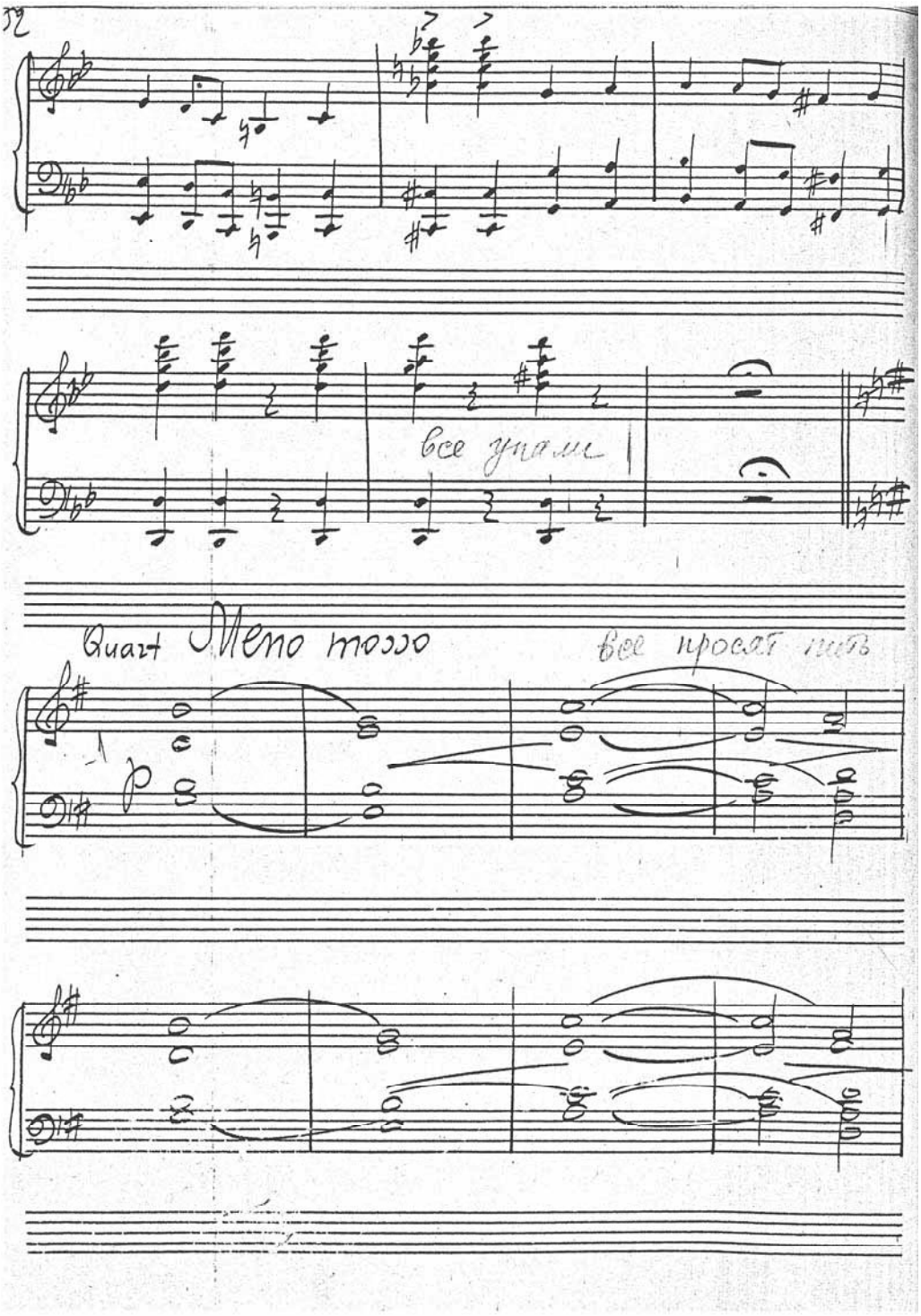

poco riten
Animato

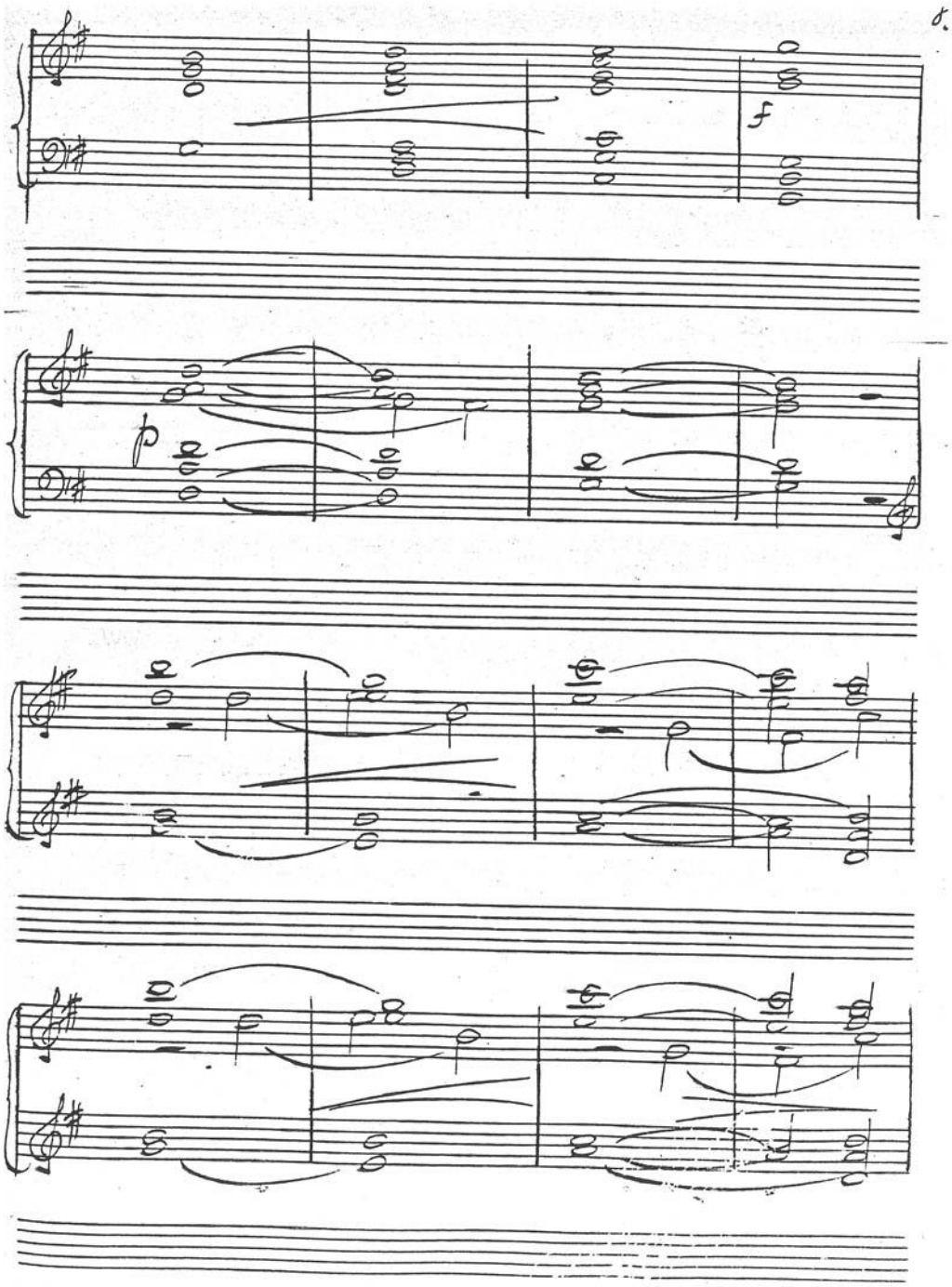

begim cl.
poco crese.
I crëmob
2
3
4

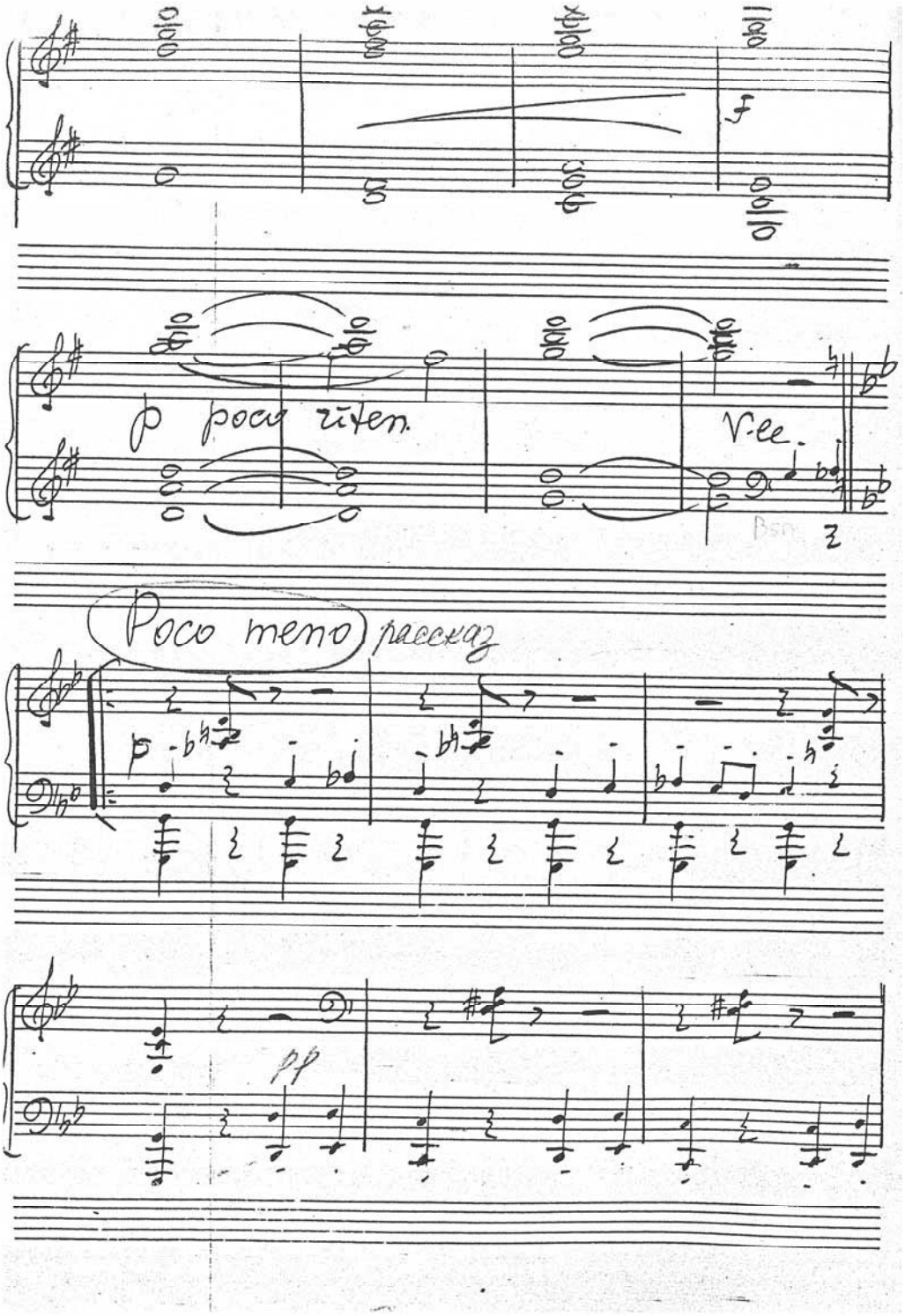

poco riten.
Tempo I
poco riten
e accelez.

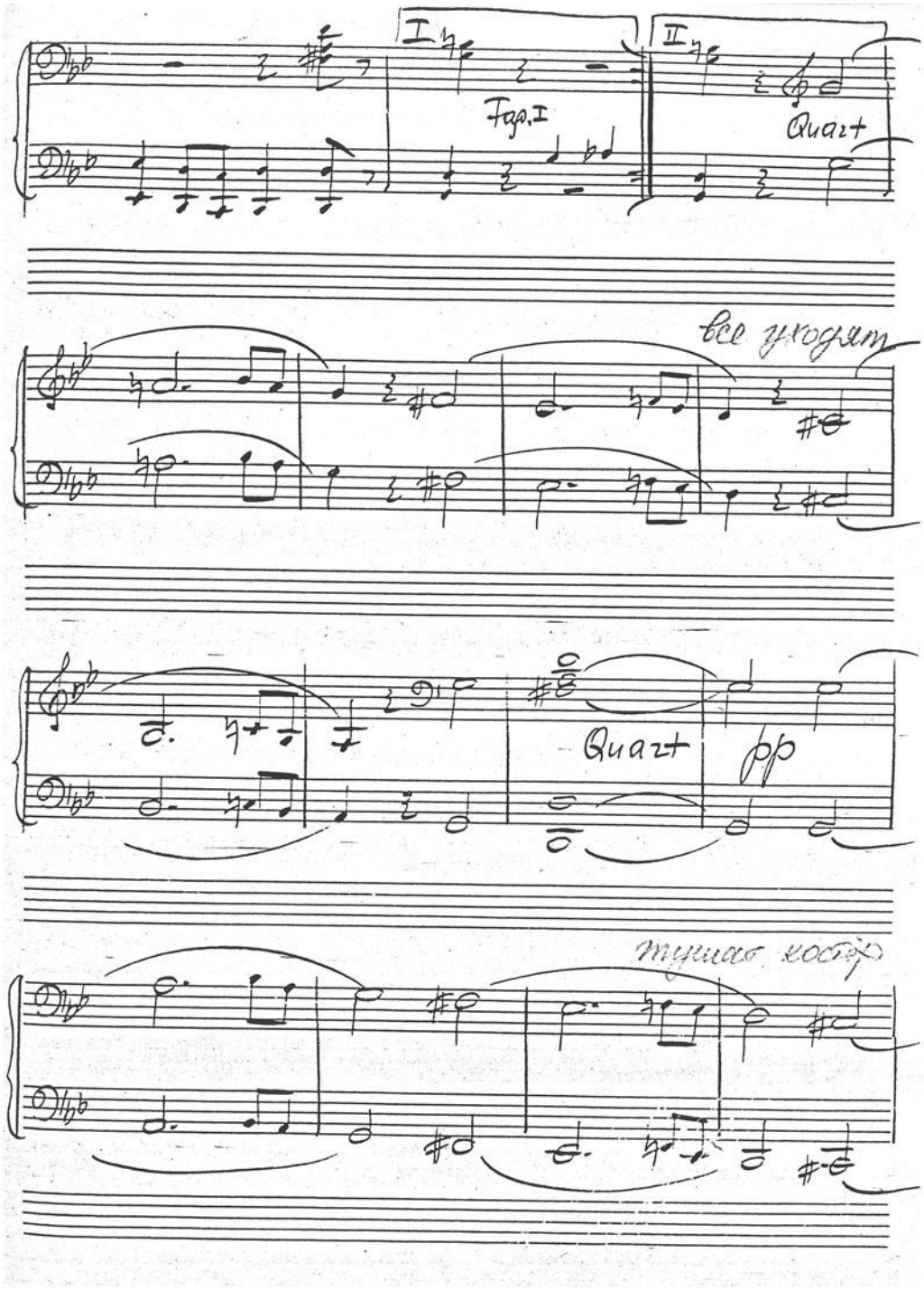

molto riten
ff
riten.
руки наверх
Tempo I
f
sf
sf
f
sf

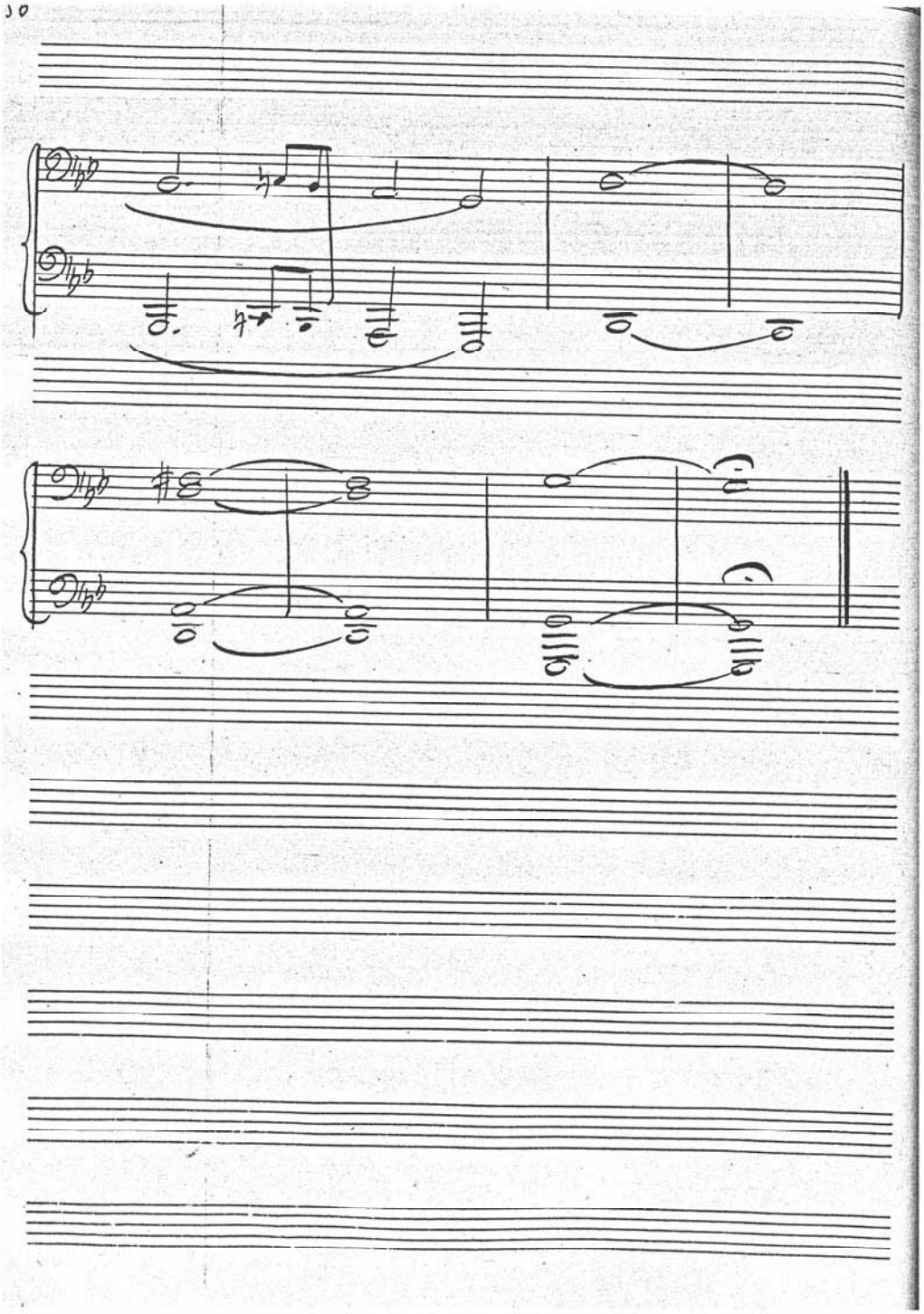


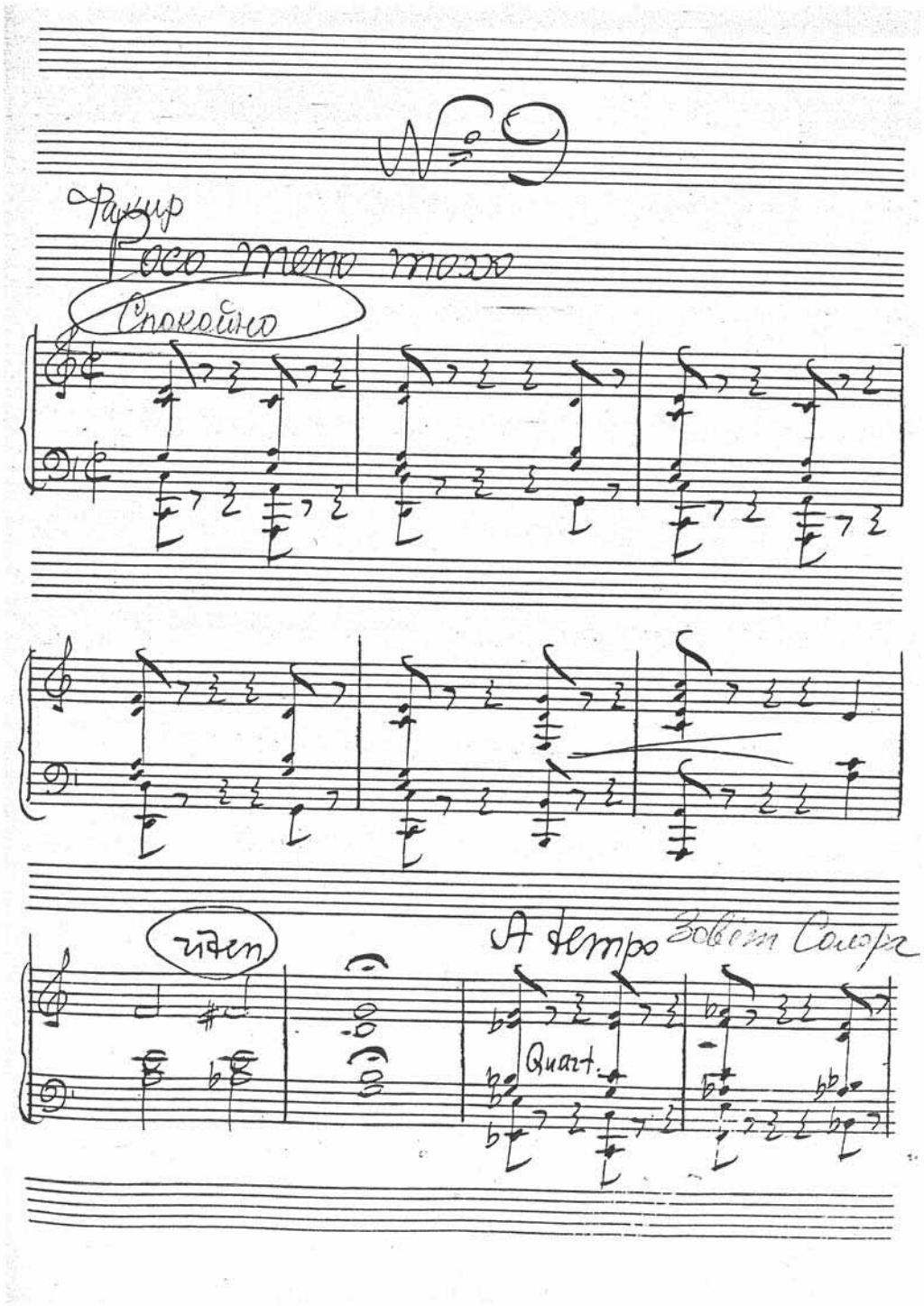

52
все упали
Quart Meno mosso
все просят пить

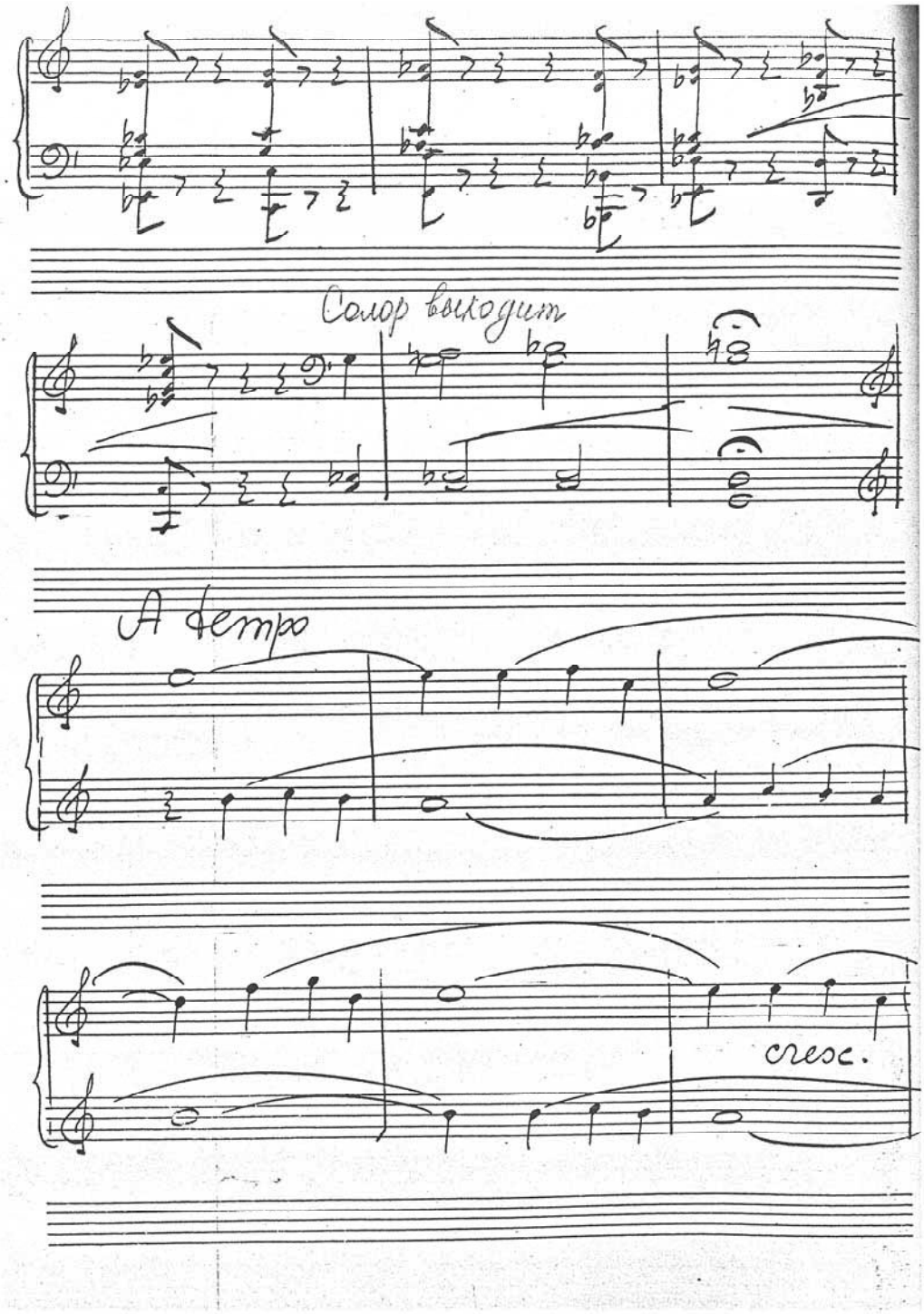

8.
f
p

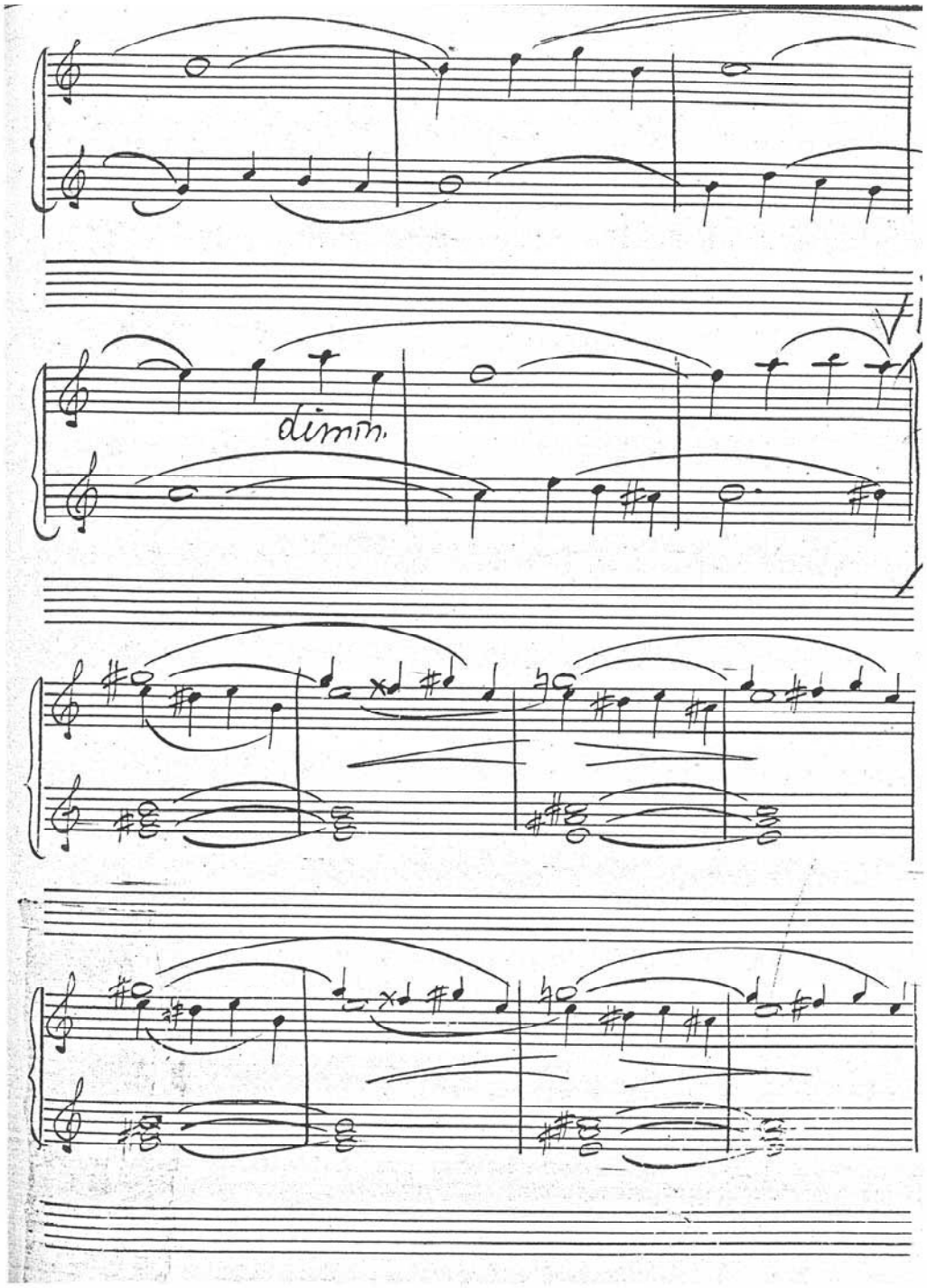

f
p poco riten.
V-ce
Poco meno
рассказ
pp

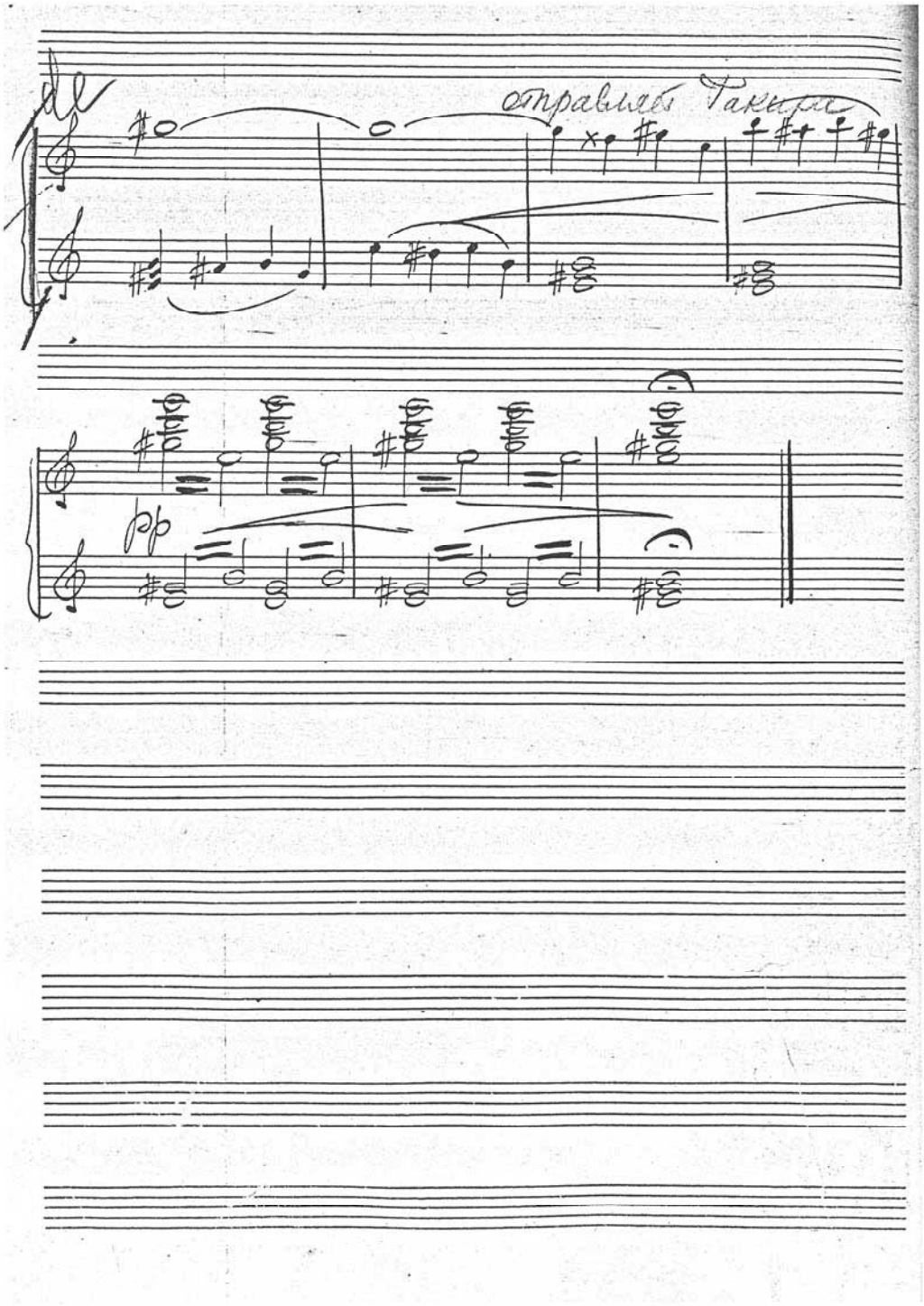

I
Fag.I
II
Quart
все уходят
Quart
pp
тушат костёр

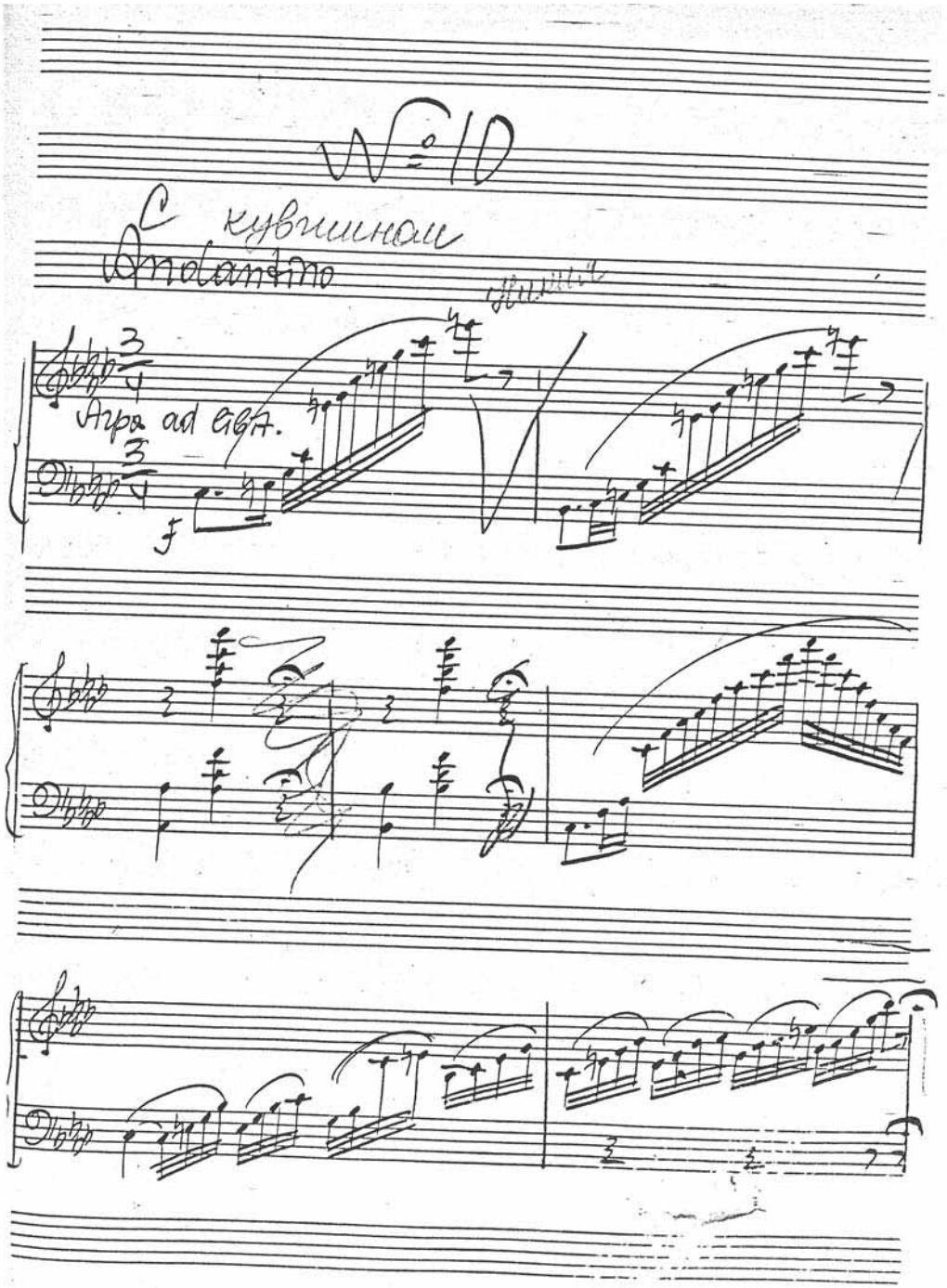


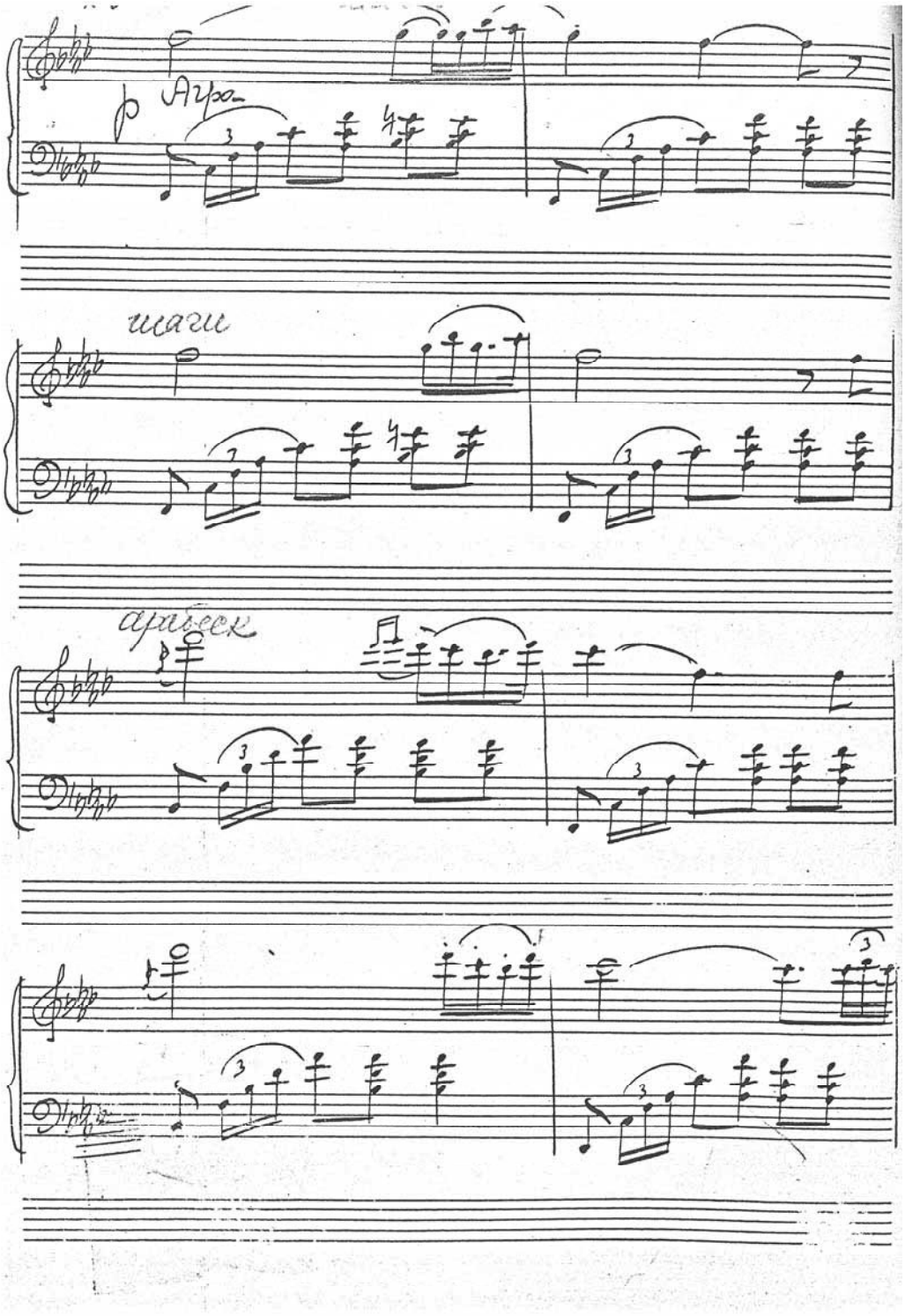

№ 9
Рахмр
Poco meno mosso
Спокойно
riten
A tempo
Quart.

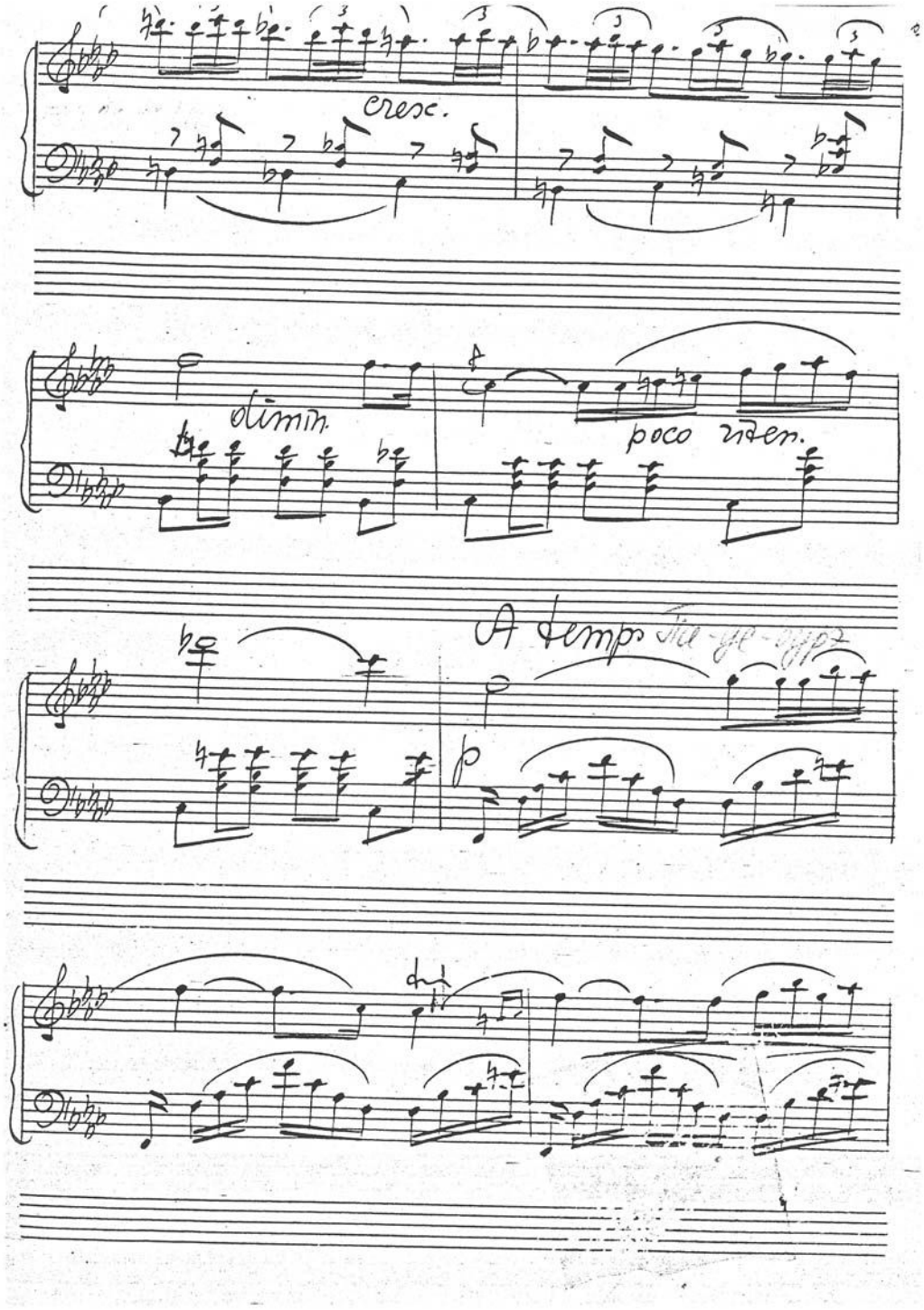

Солор выходит
A tempo
cresc.

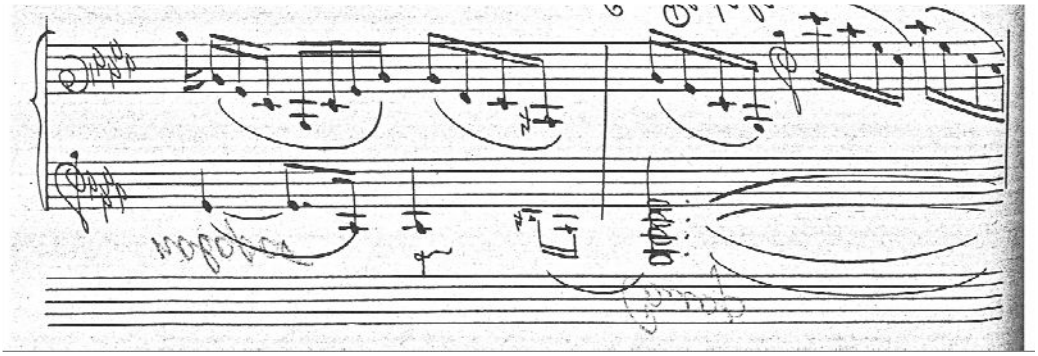

dimin.

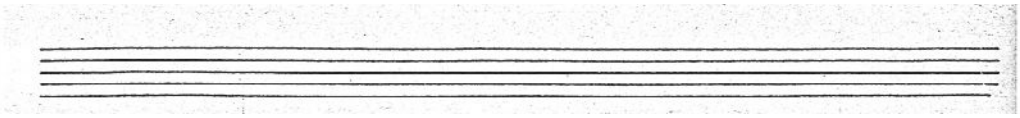

отправилась Такыра
pp

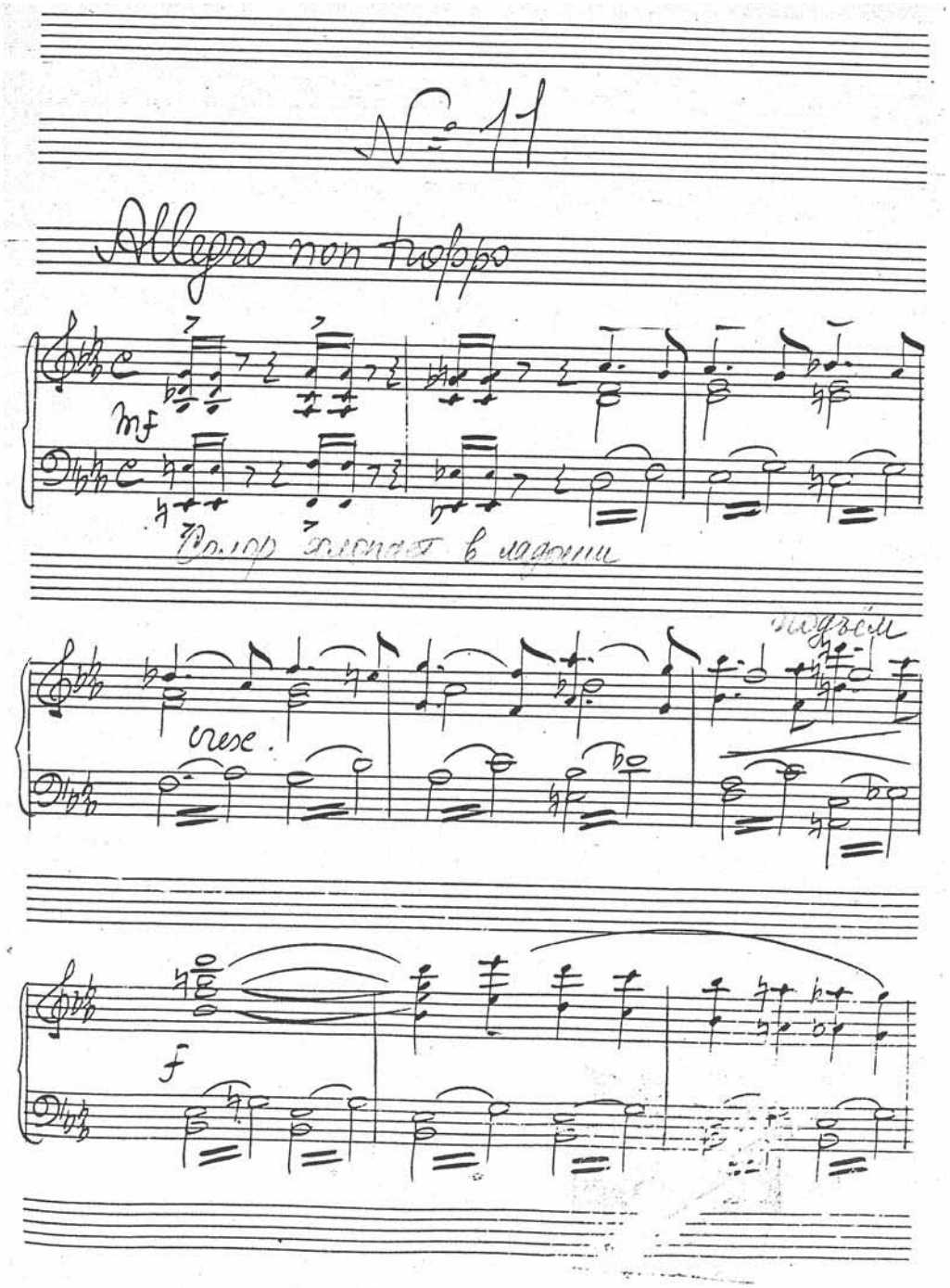

№ 10
С кувшином
Andantino
Арра ad ebn.

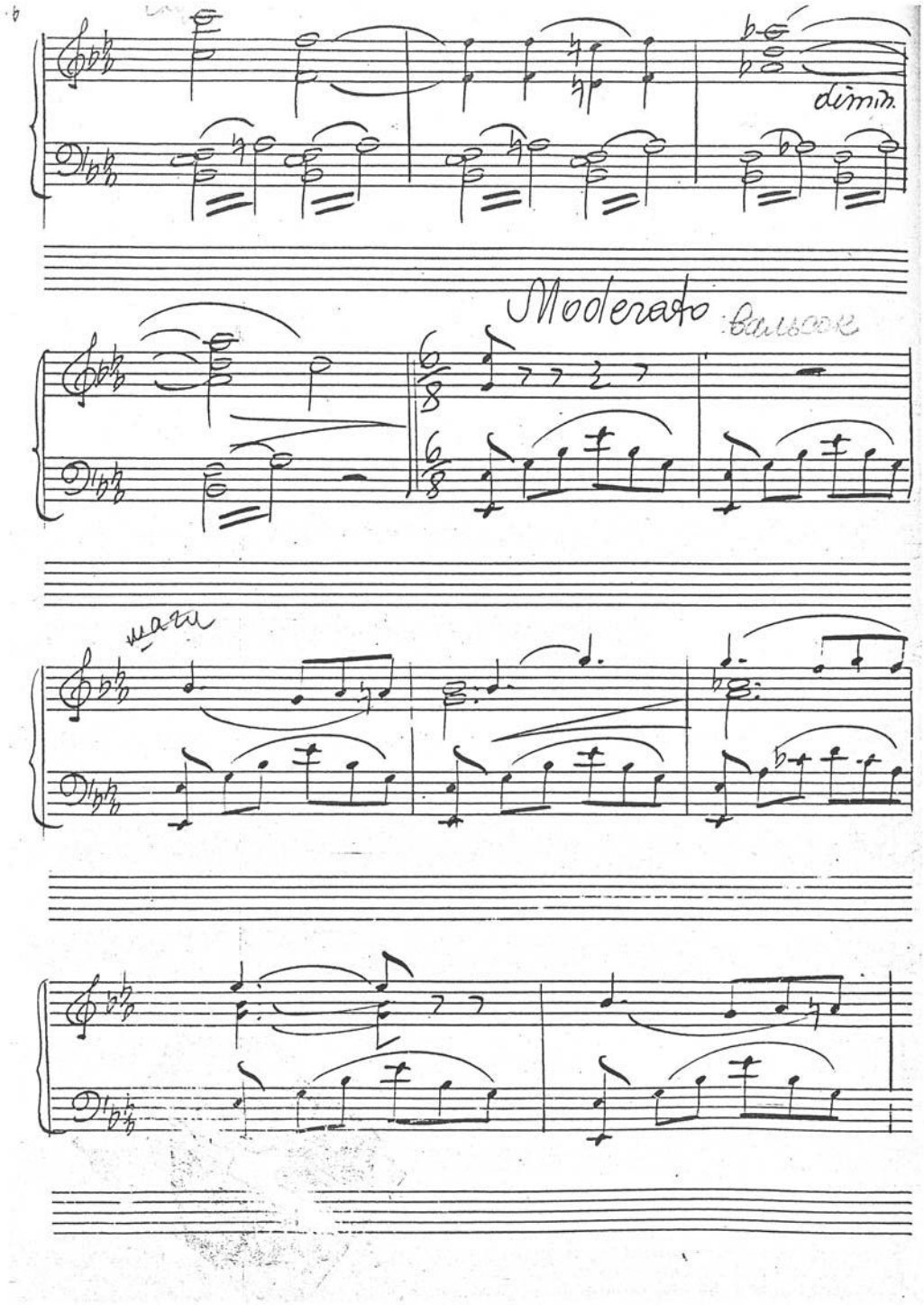

p Агро-
шаги
арабск

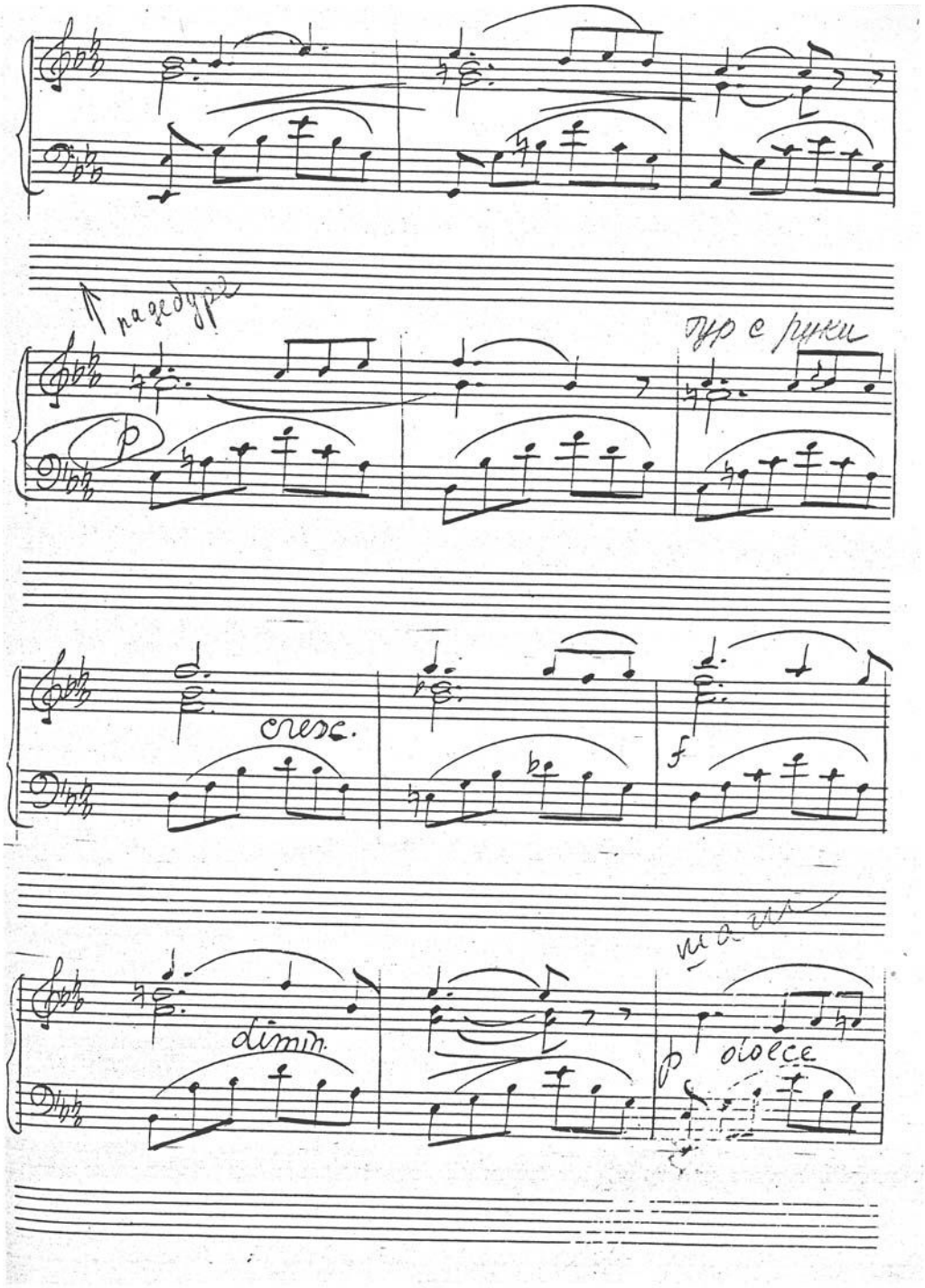

cresc.
dimin.
poco riten.
A tempo

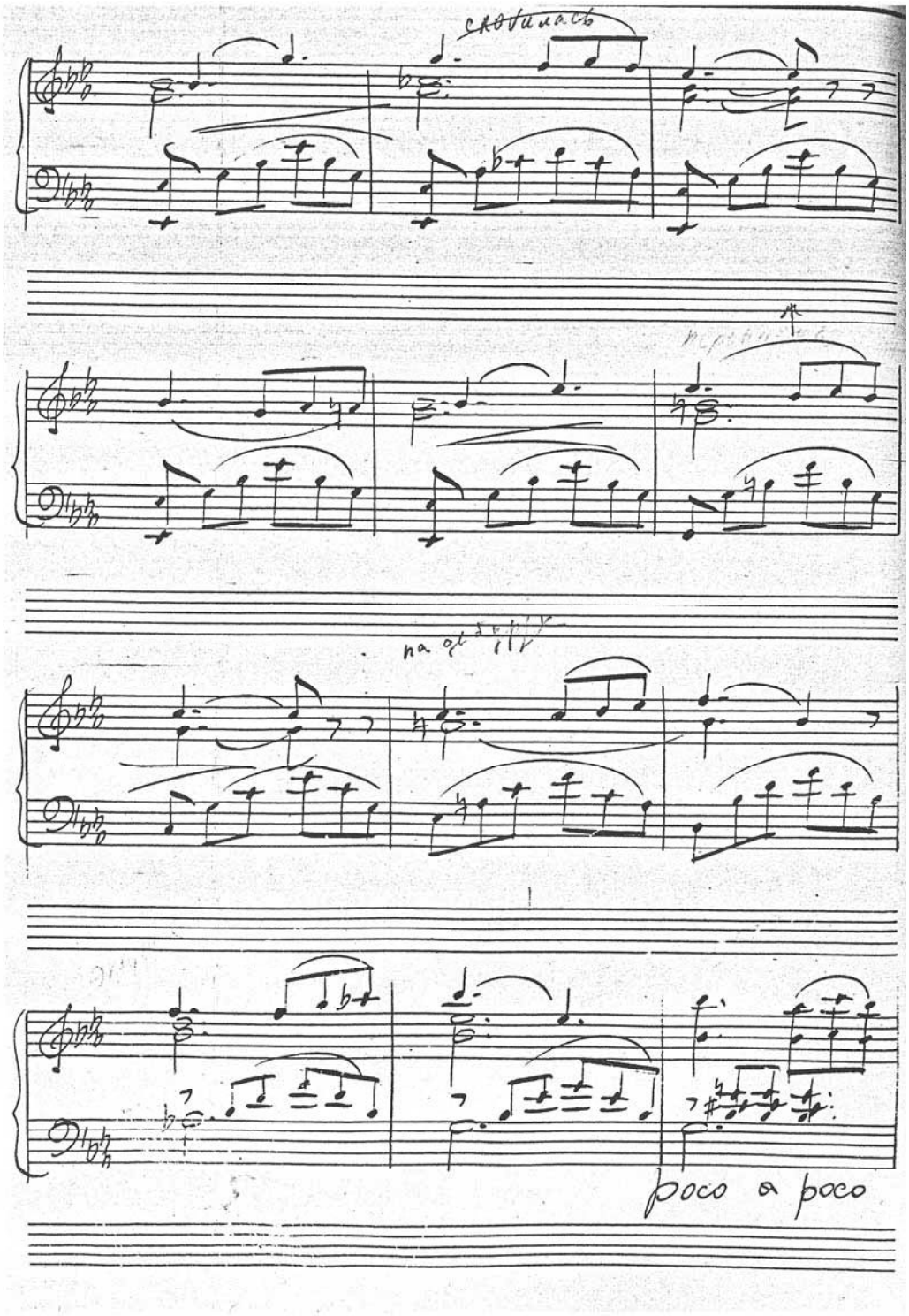


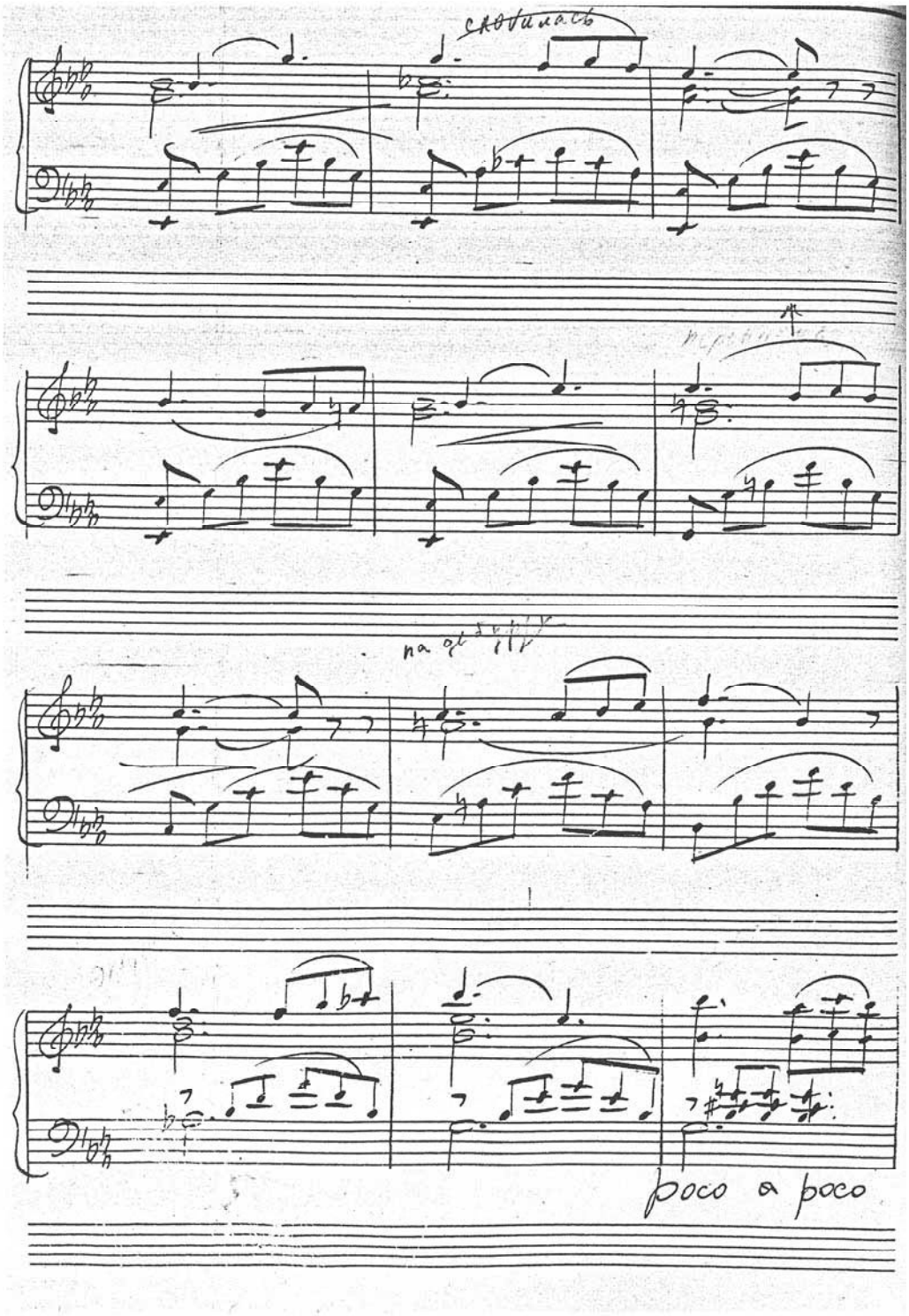



№ 11
Allegro non troppo
mf
Вдруг слышит в саду
cresc.
здесь
f


dimin.
Moderato
Valse
mate


наверх
руки
cresc.
f
dimin.
p
dolce


poco a poco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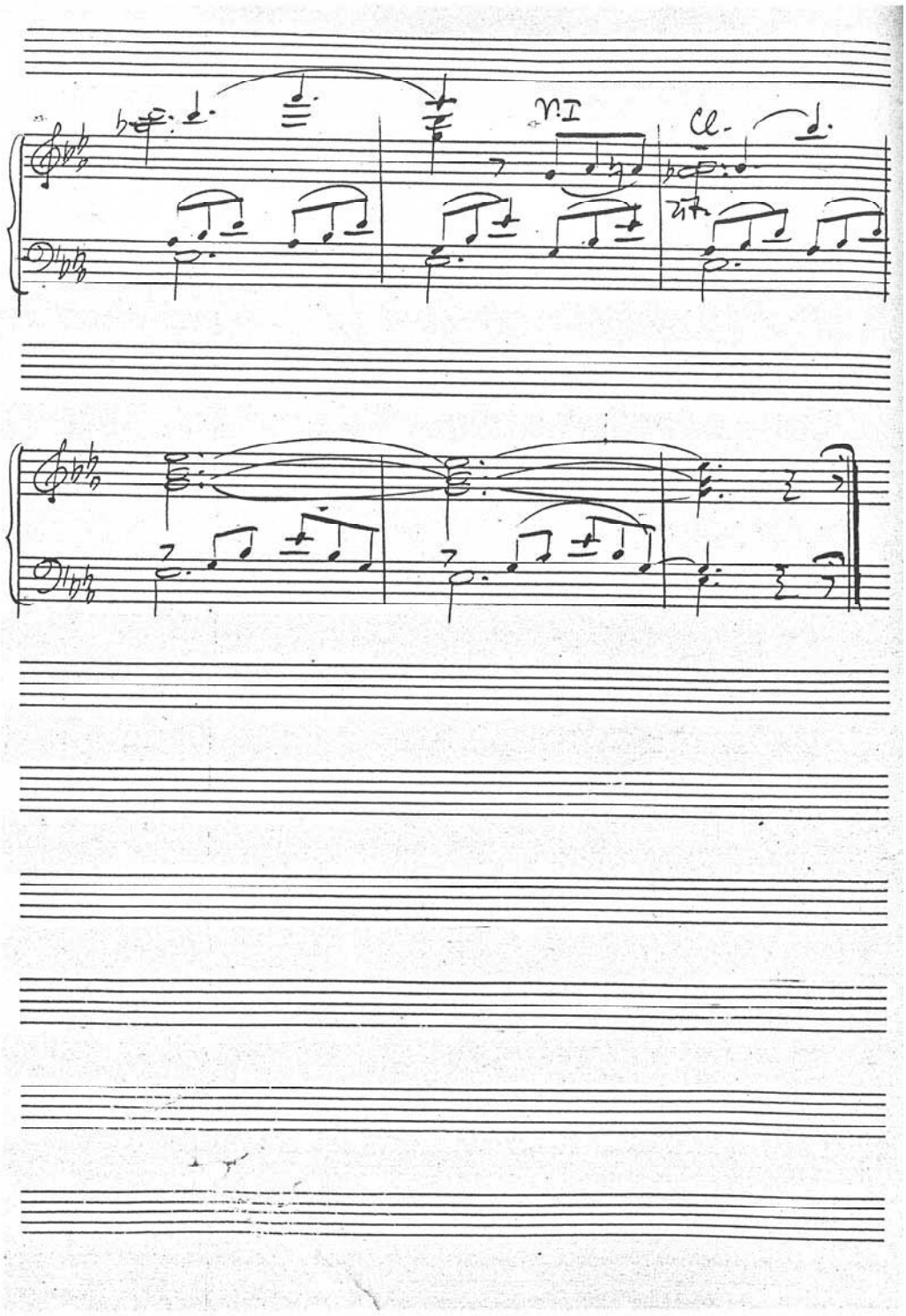
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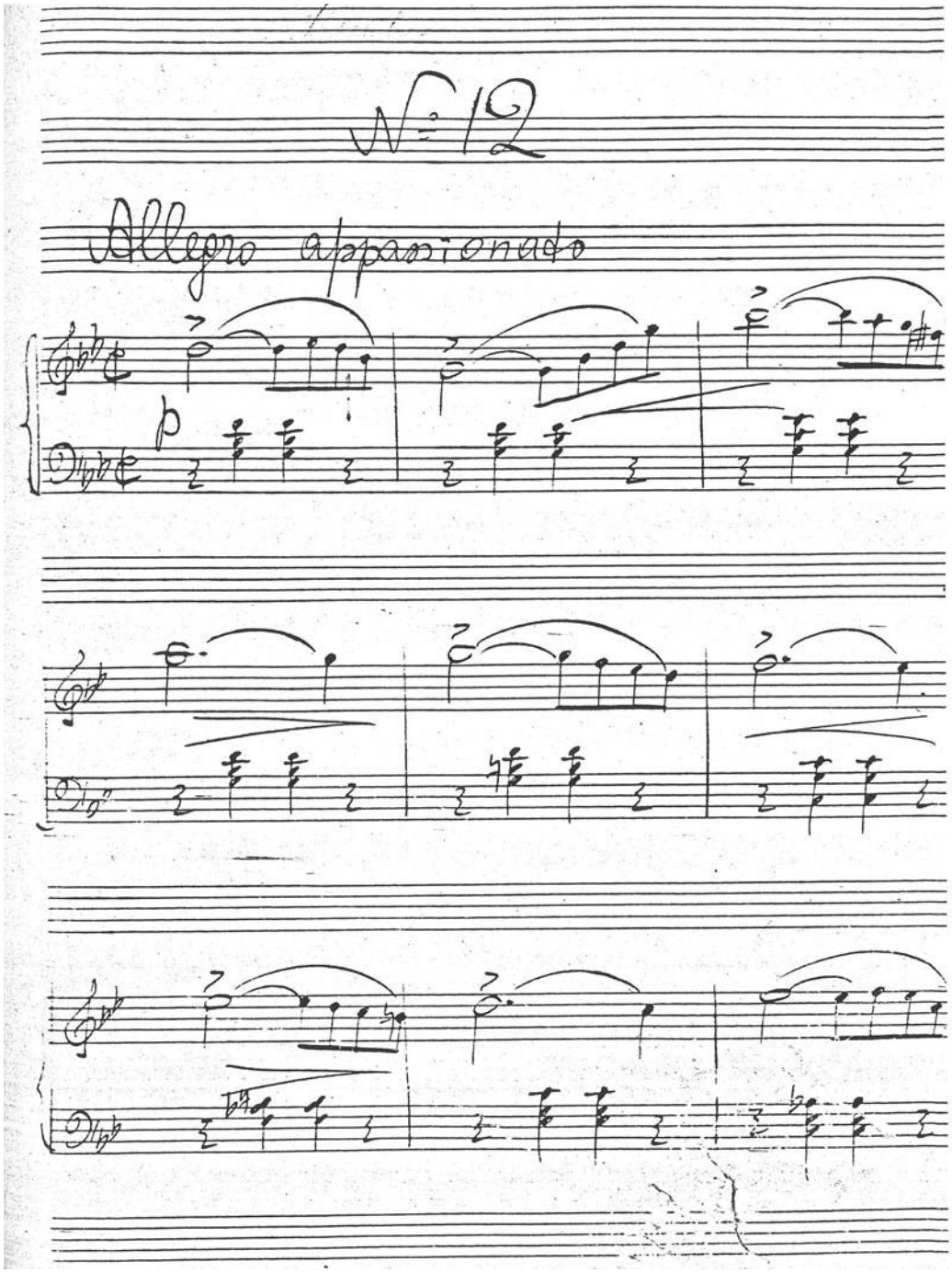
cl.


N° 12
Allegro appassionato
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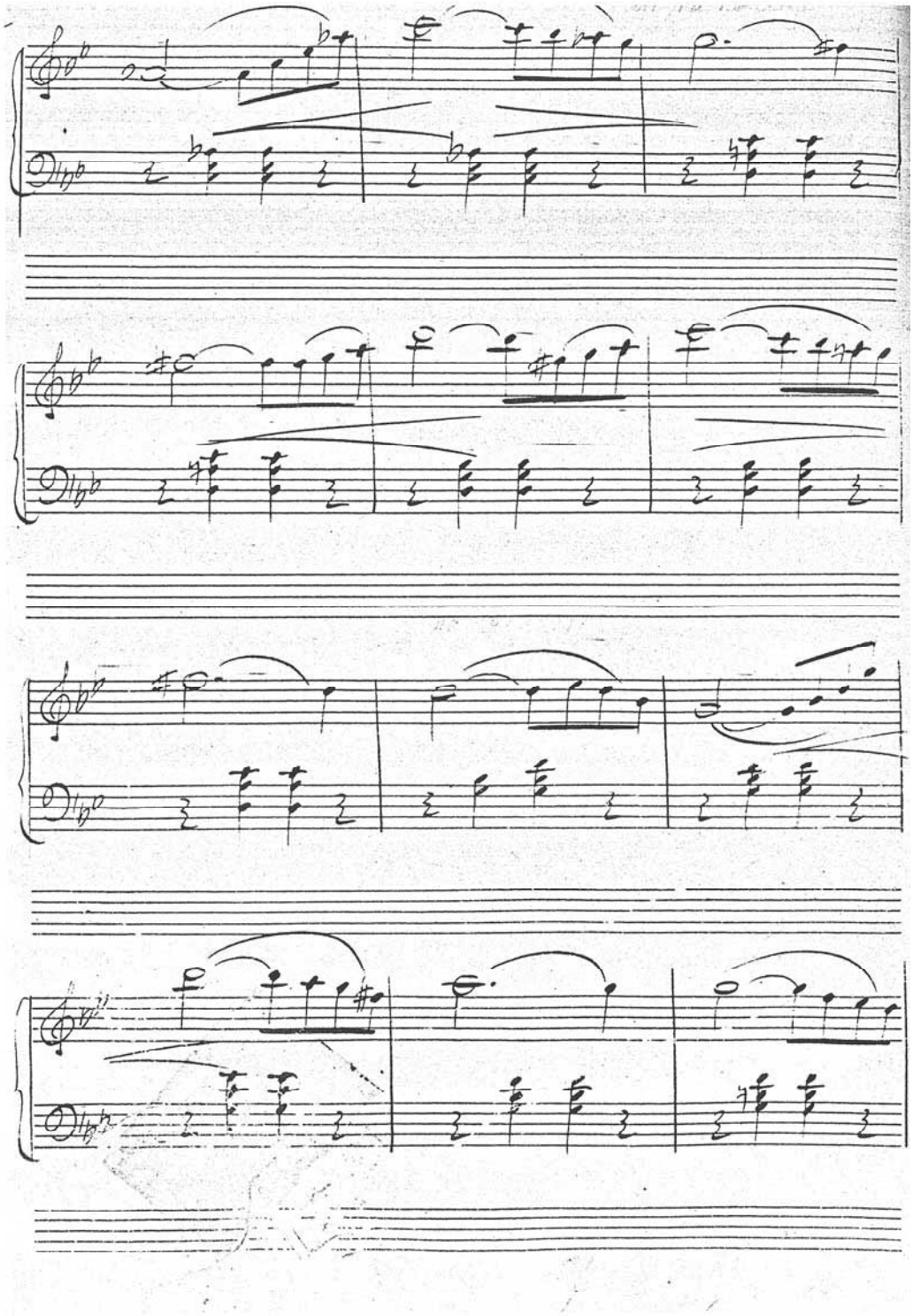

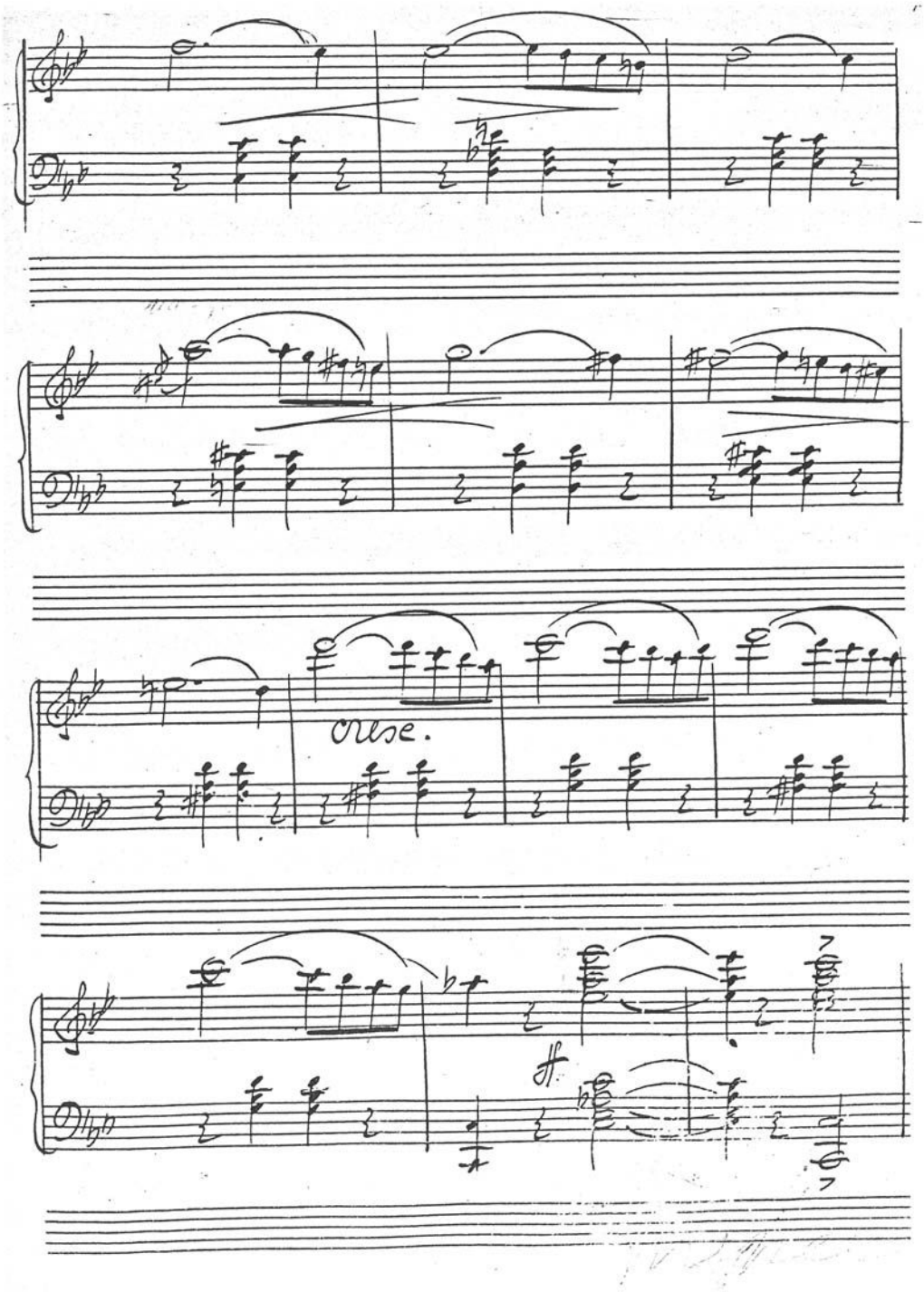
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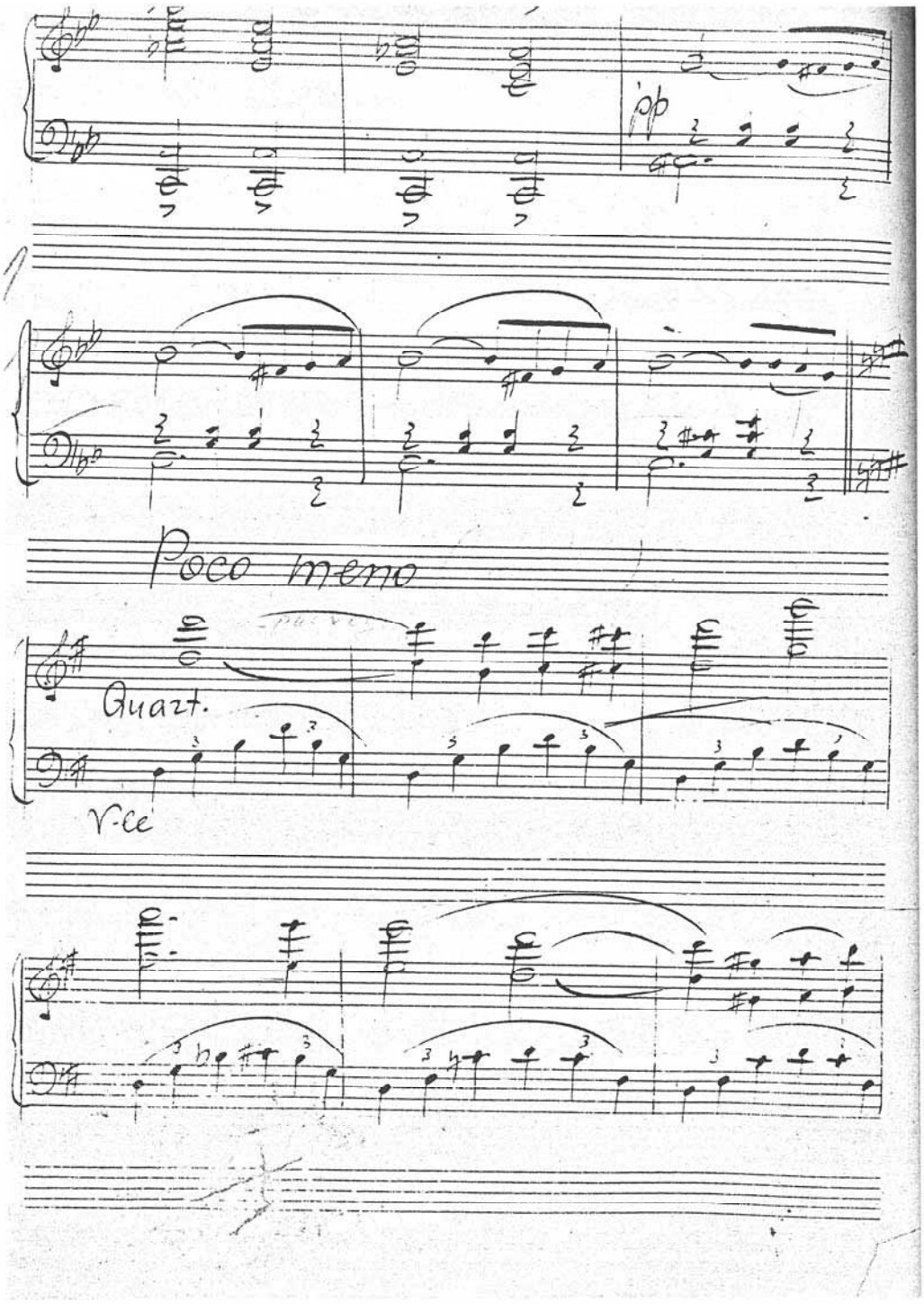
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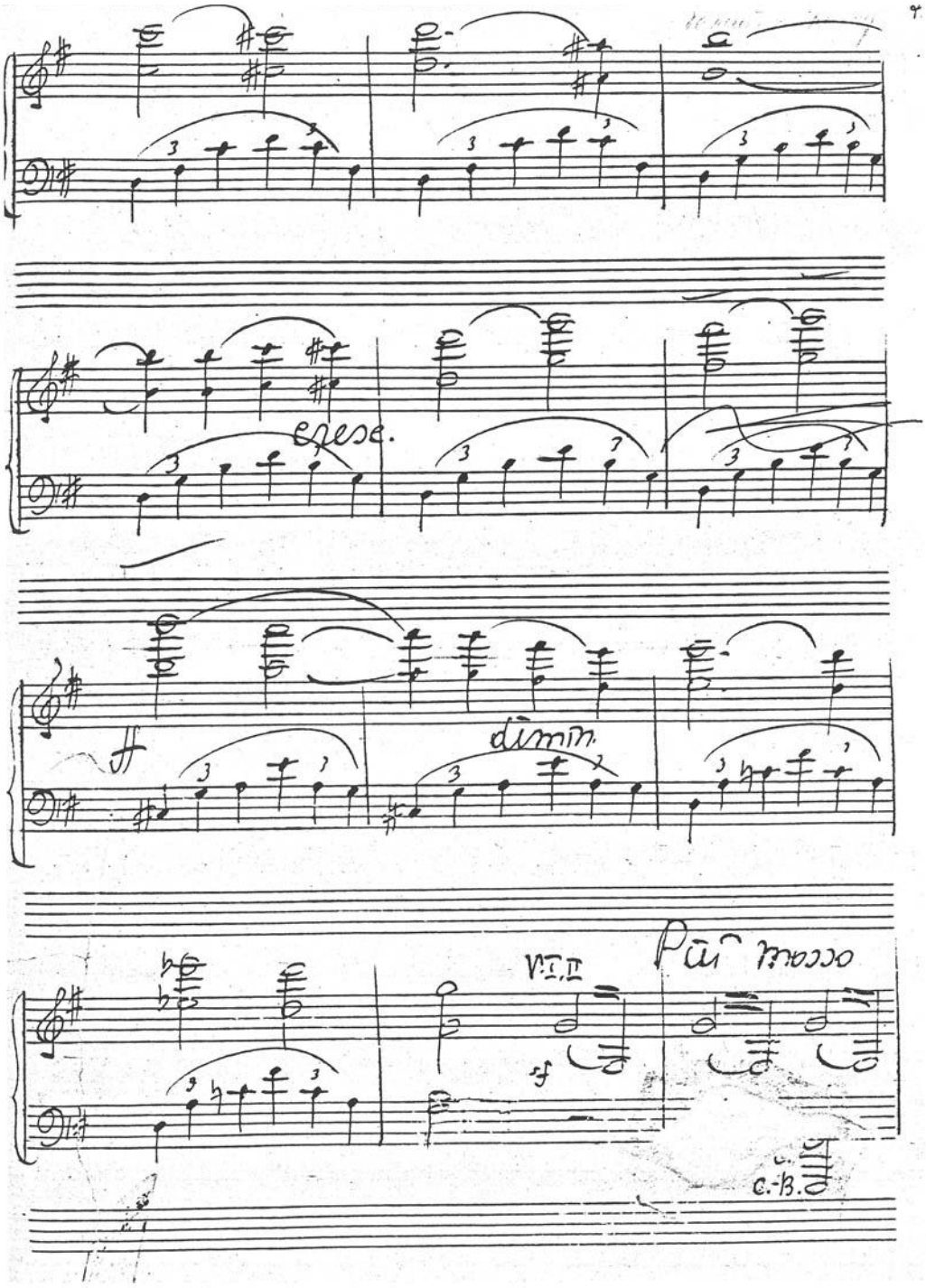
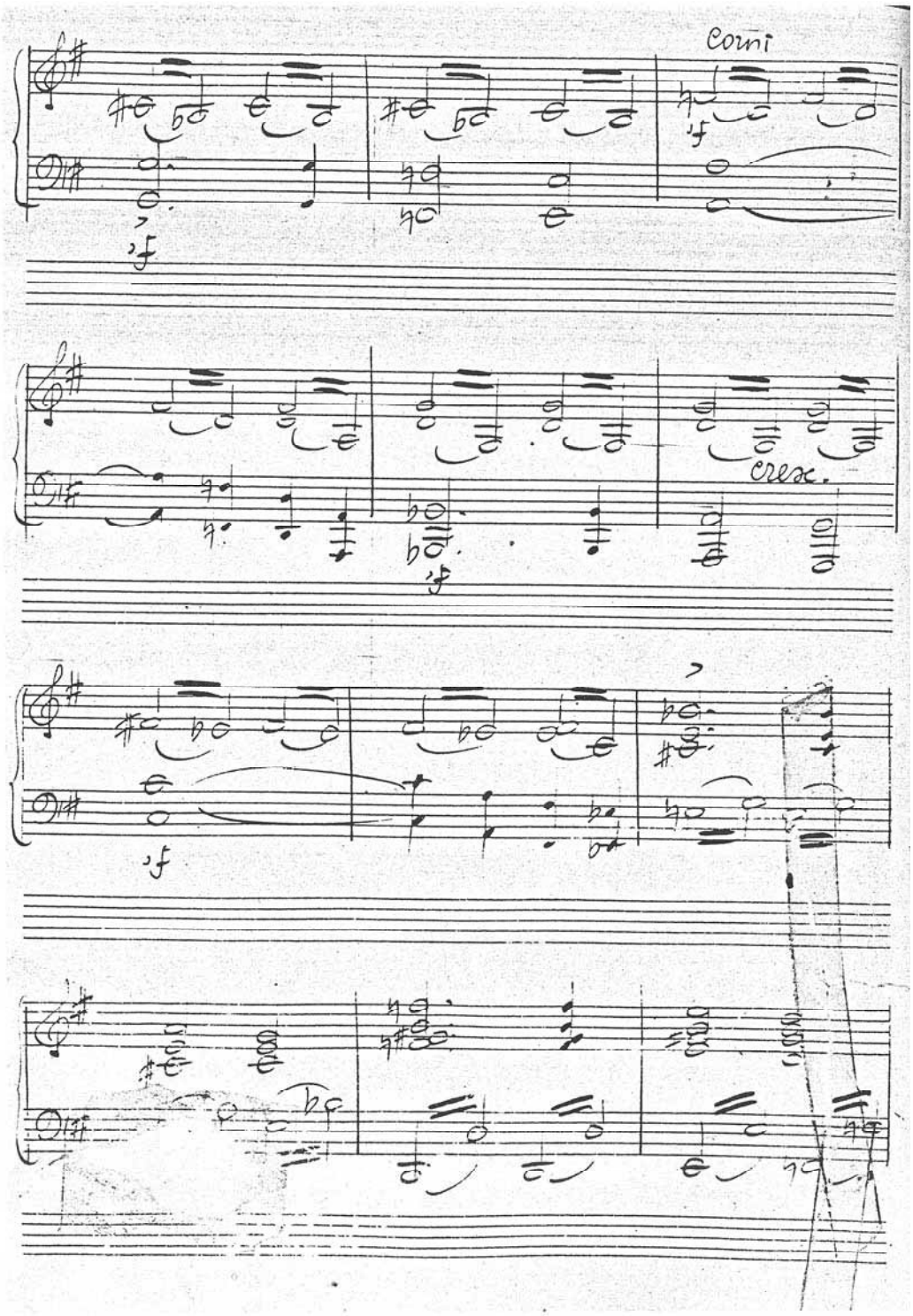
Poco meno
Quazt.
V-ce


cresc.
dimin.
V.I.II
Più mosso
C.-B.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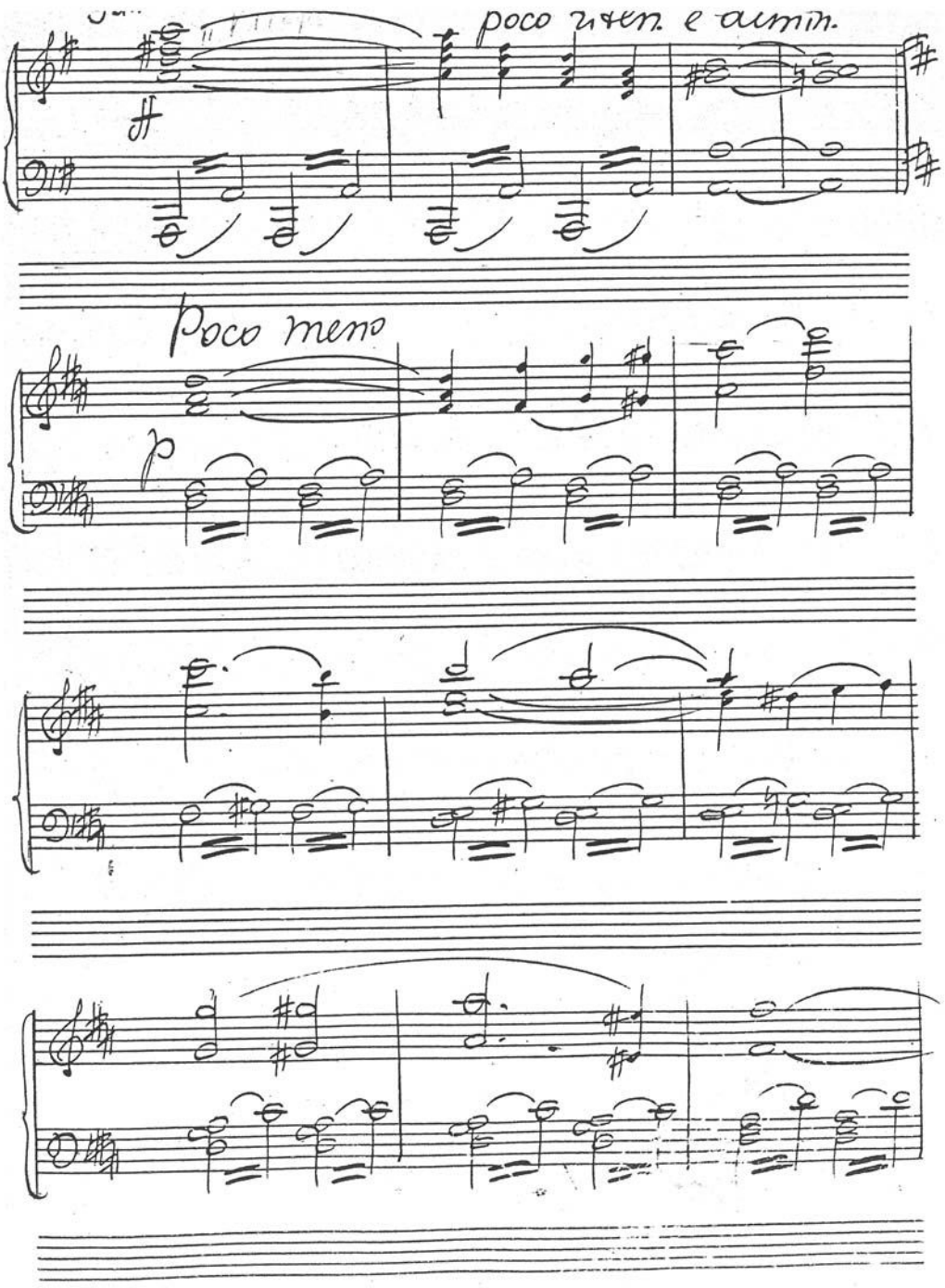
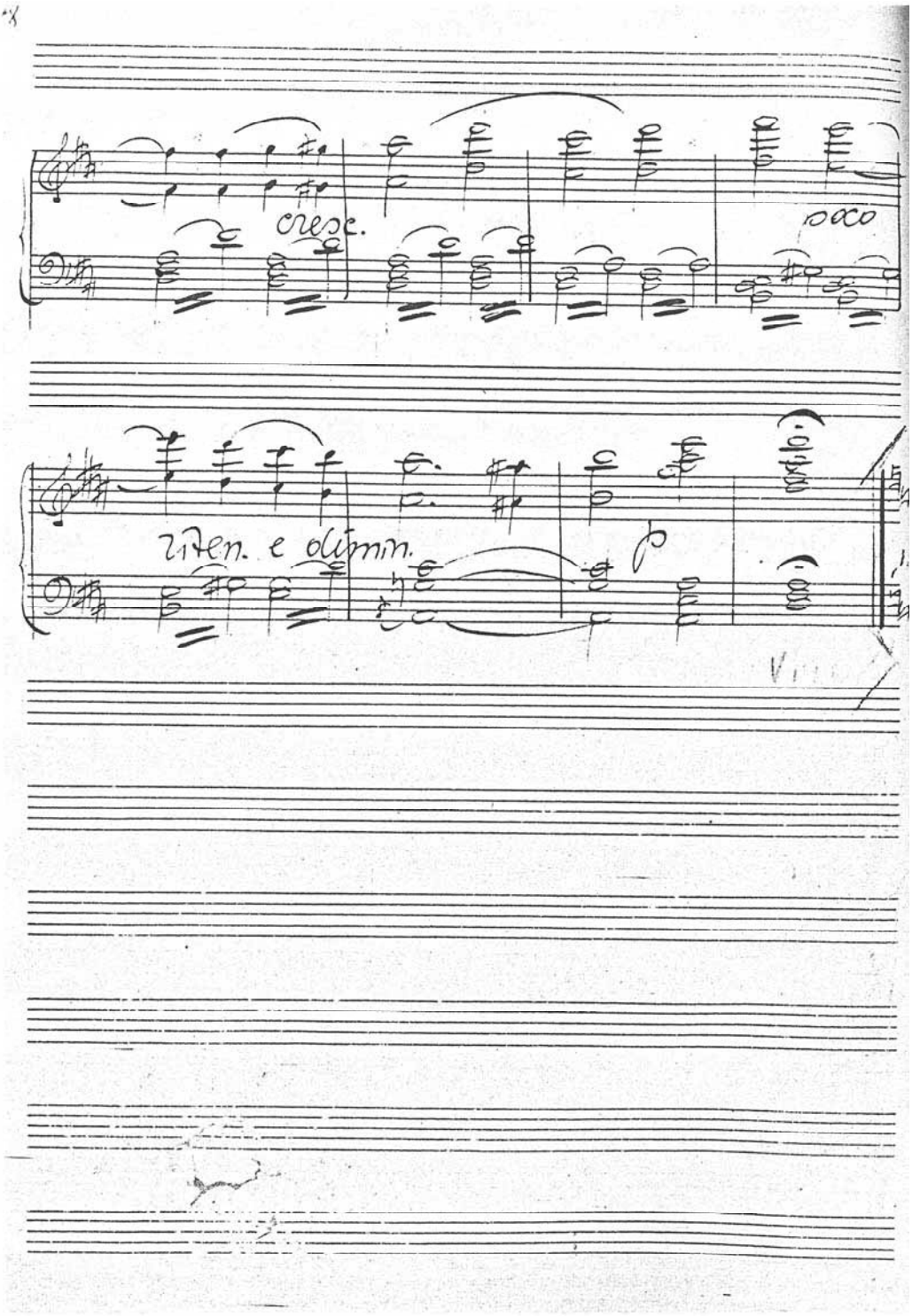
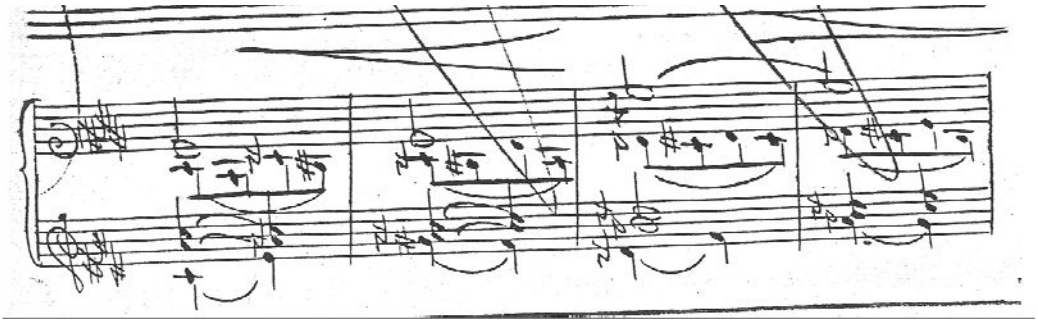
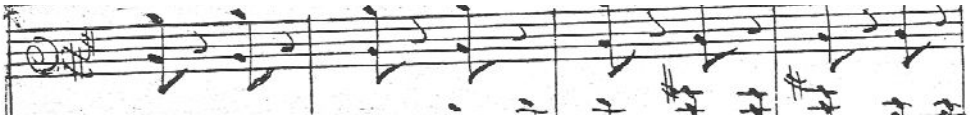
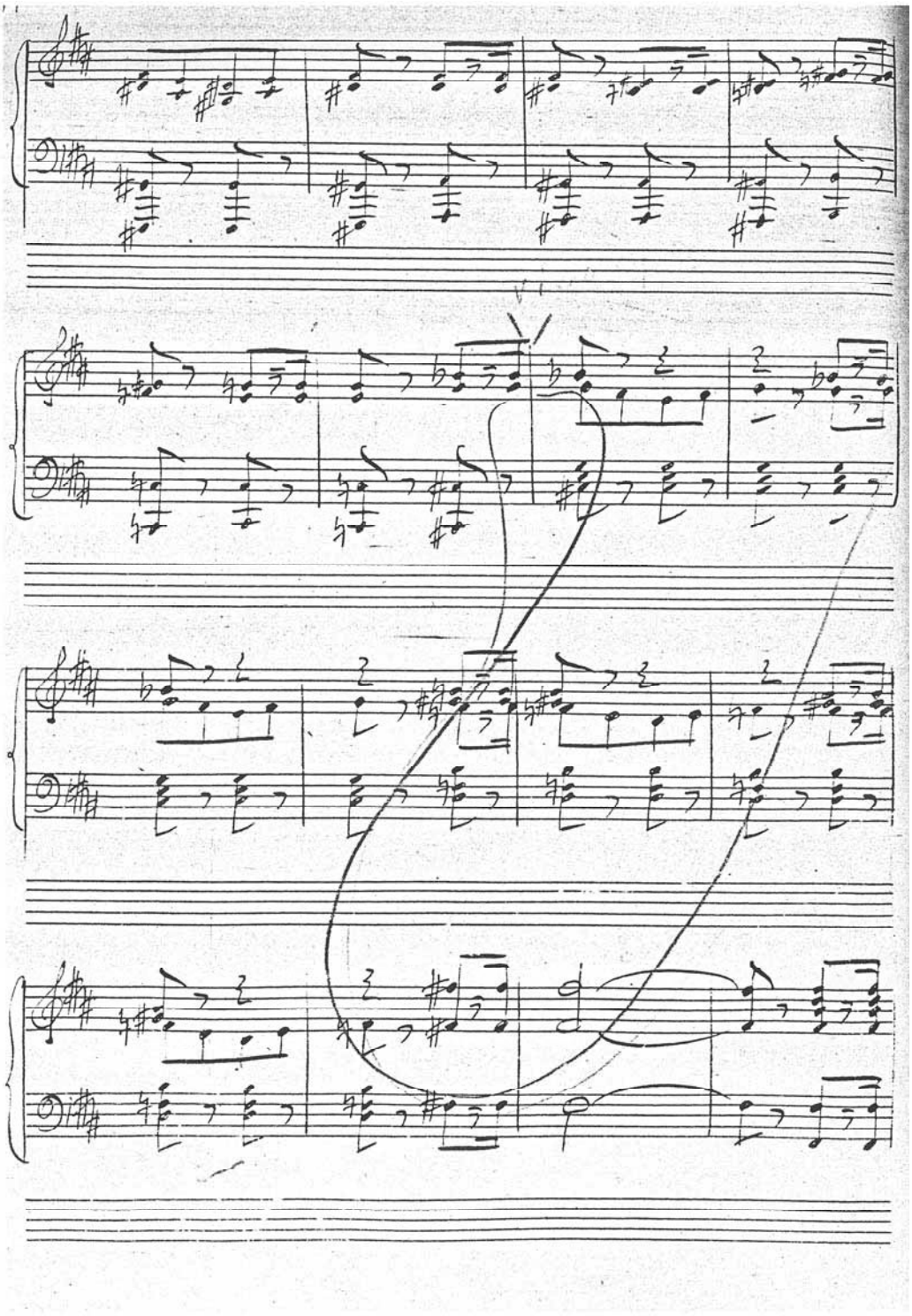
cresc.

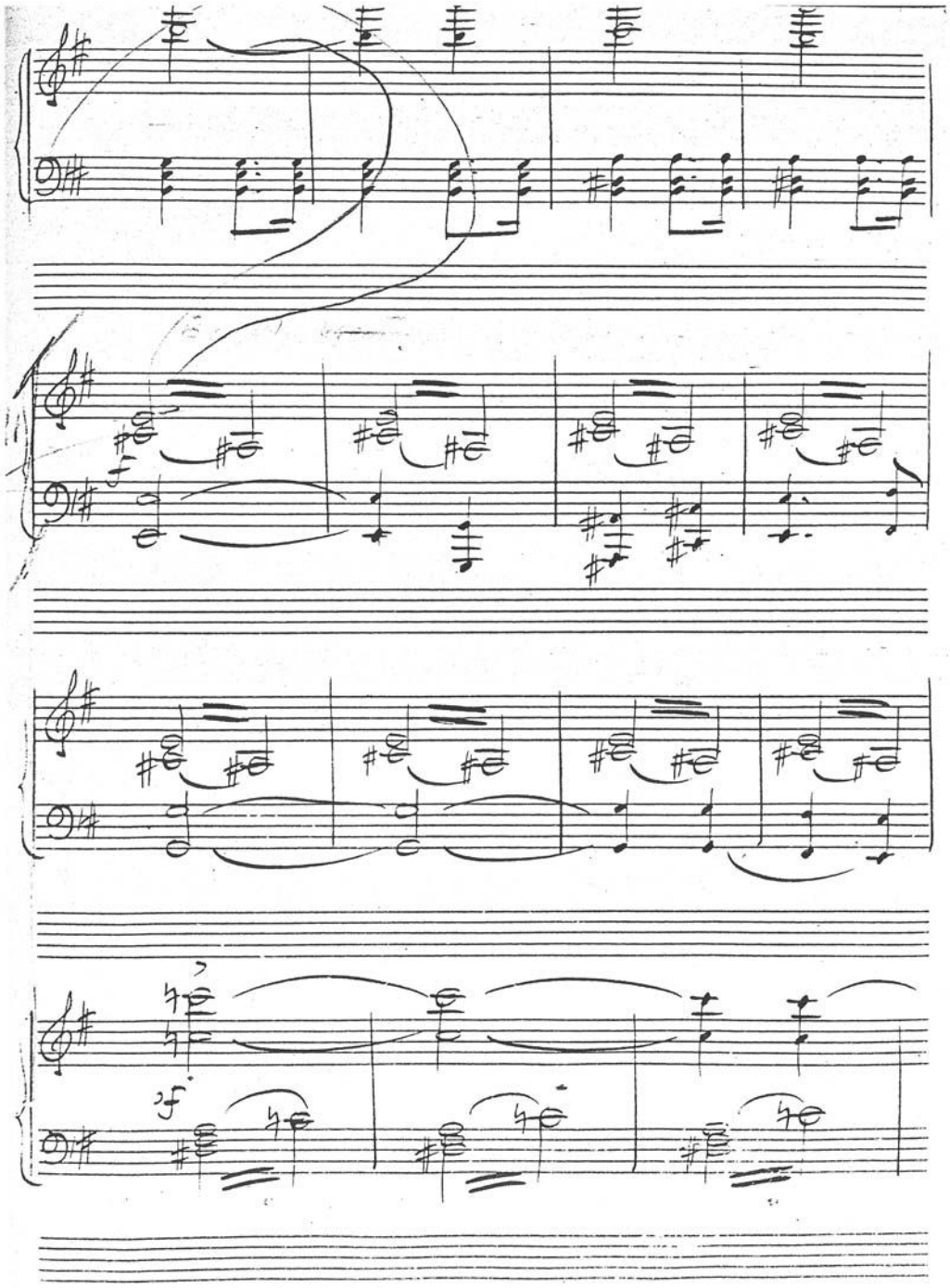

poco riten. e dimin.
Poco meno

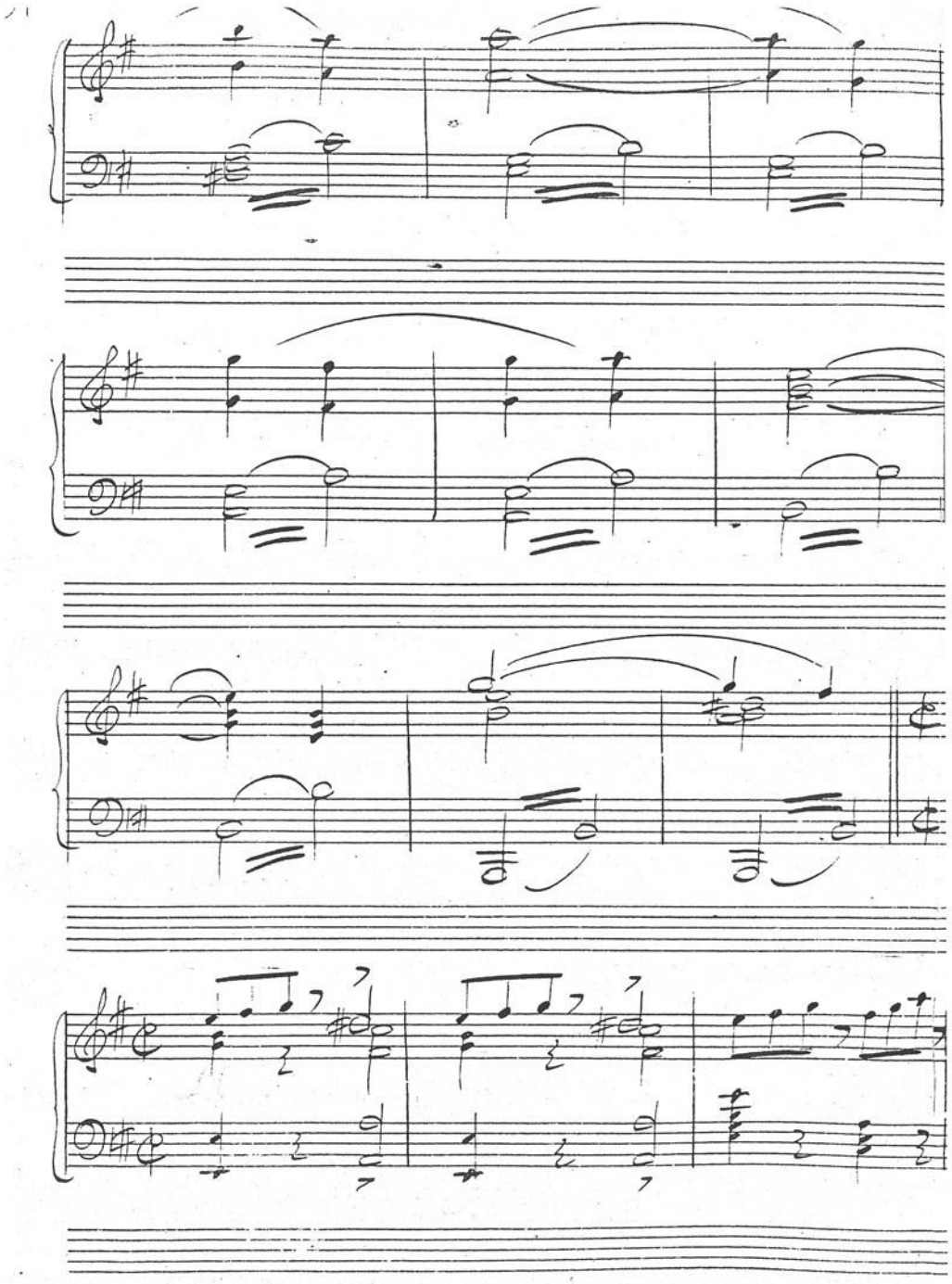

cresc.
poco
riten. e dimin.
p

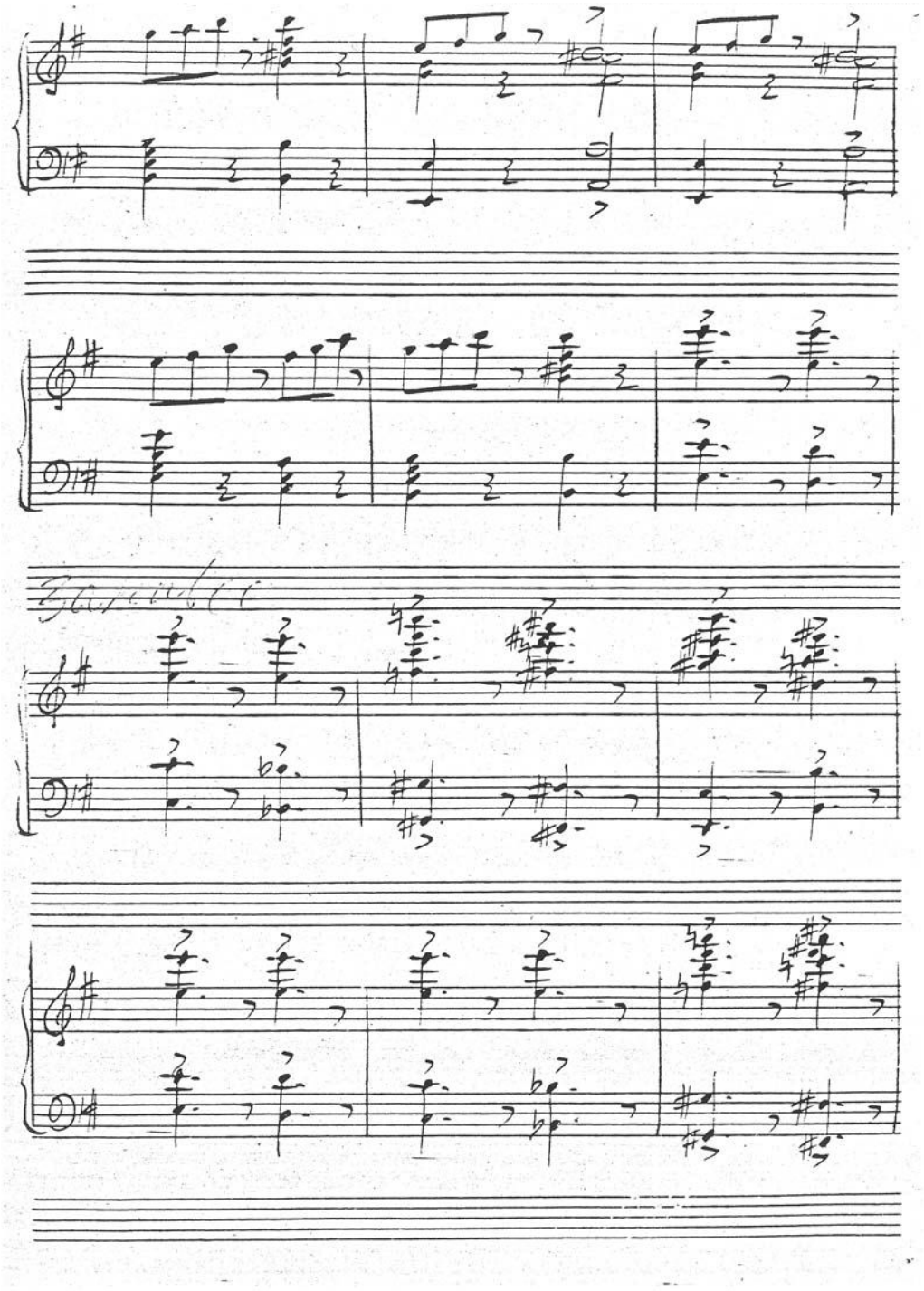


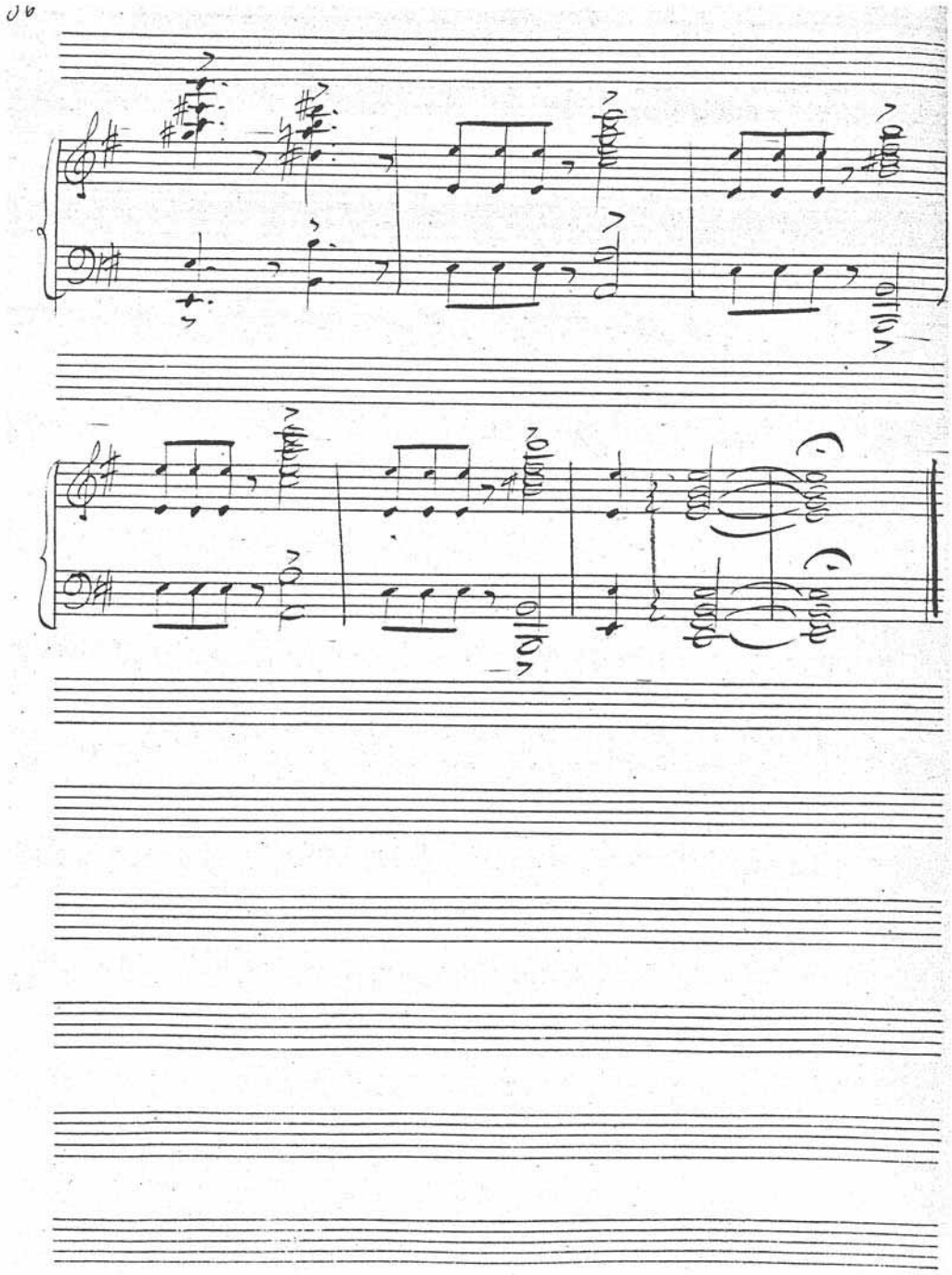


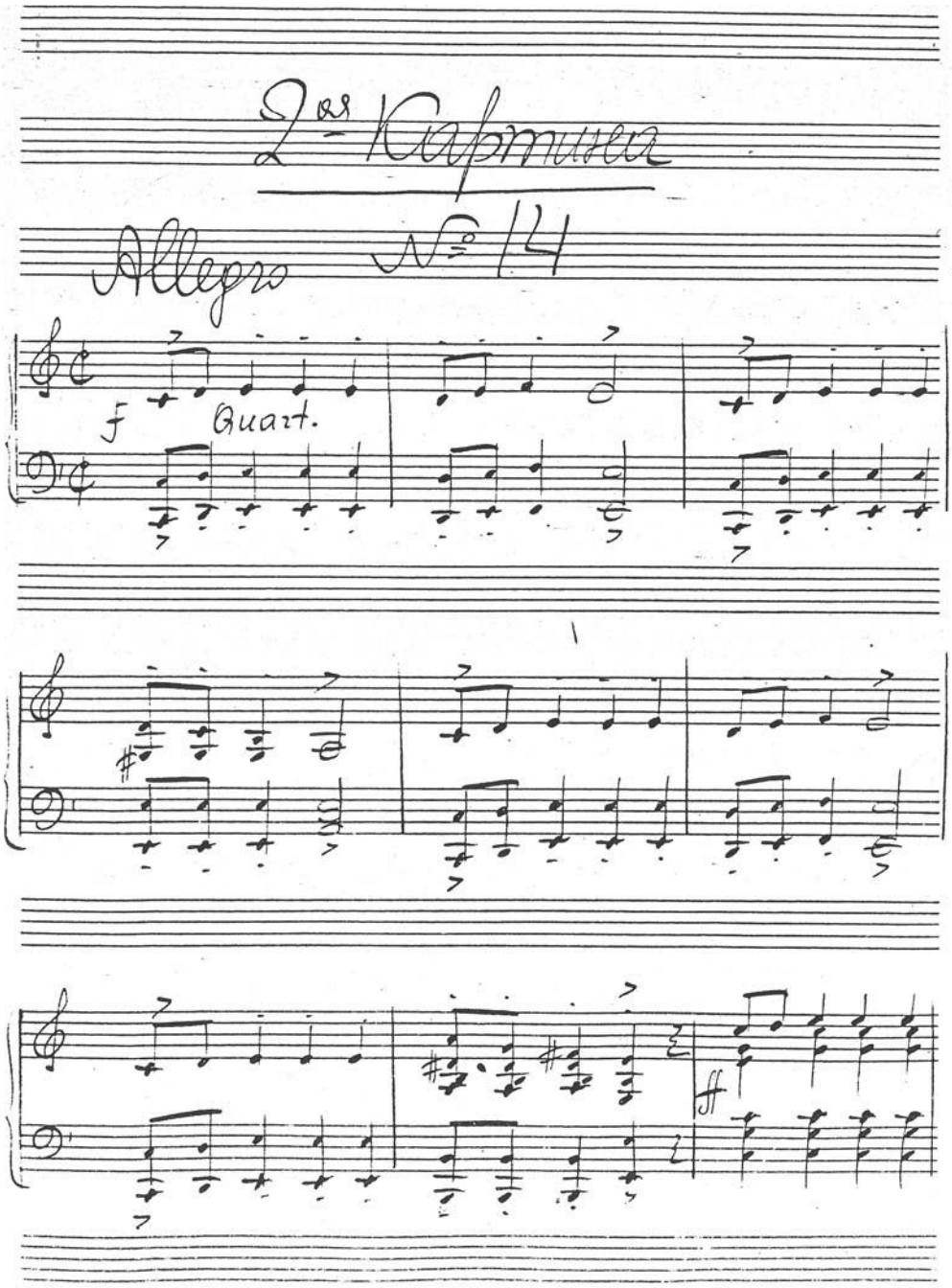











2ds Kapmusen
Allegro
No 14
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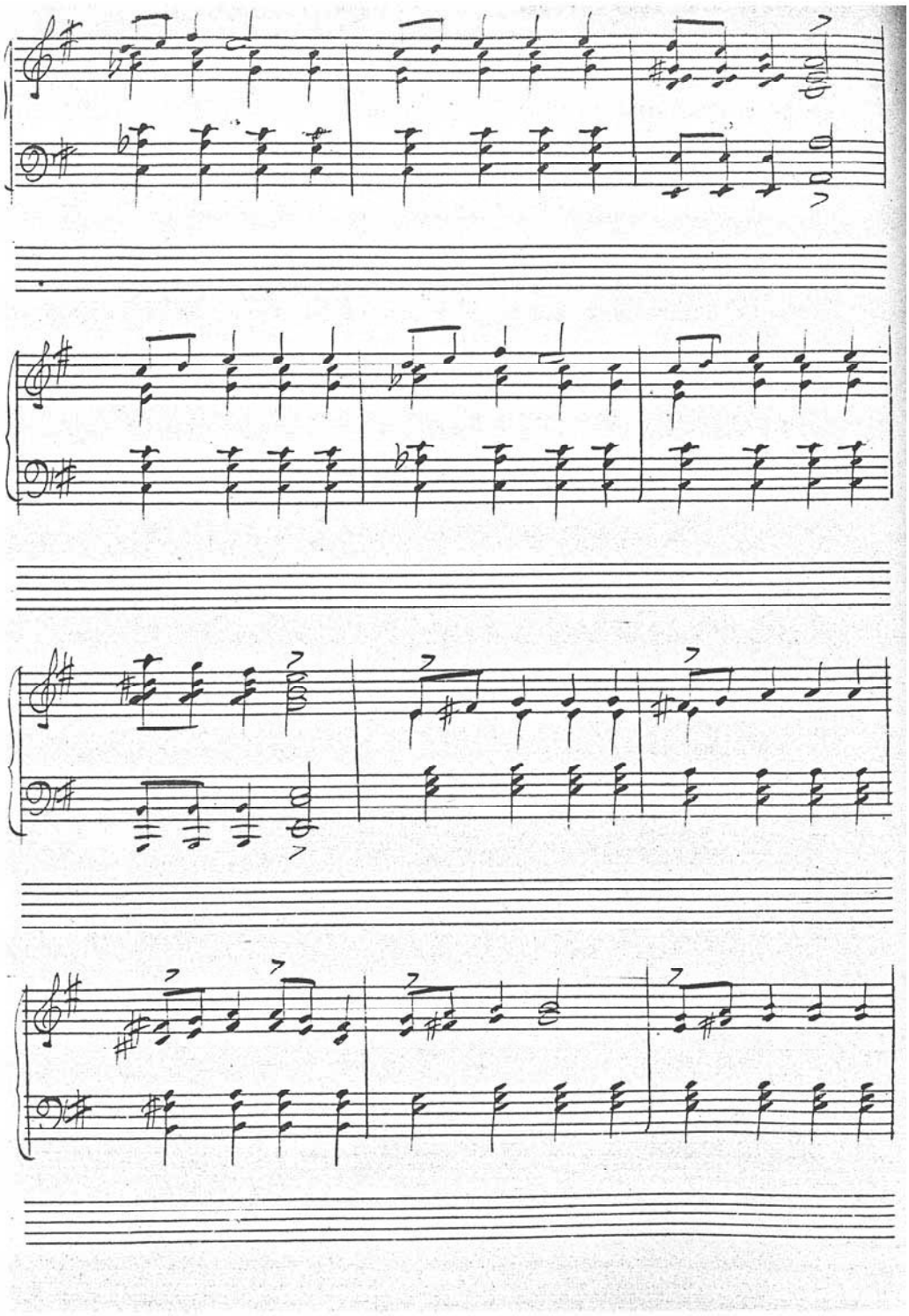
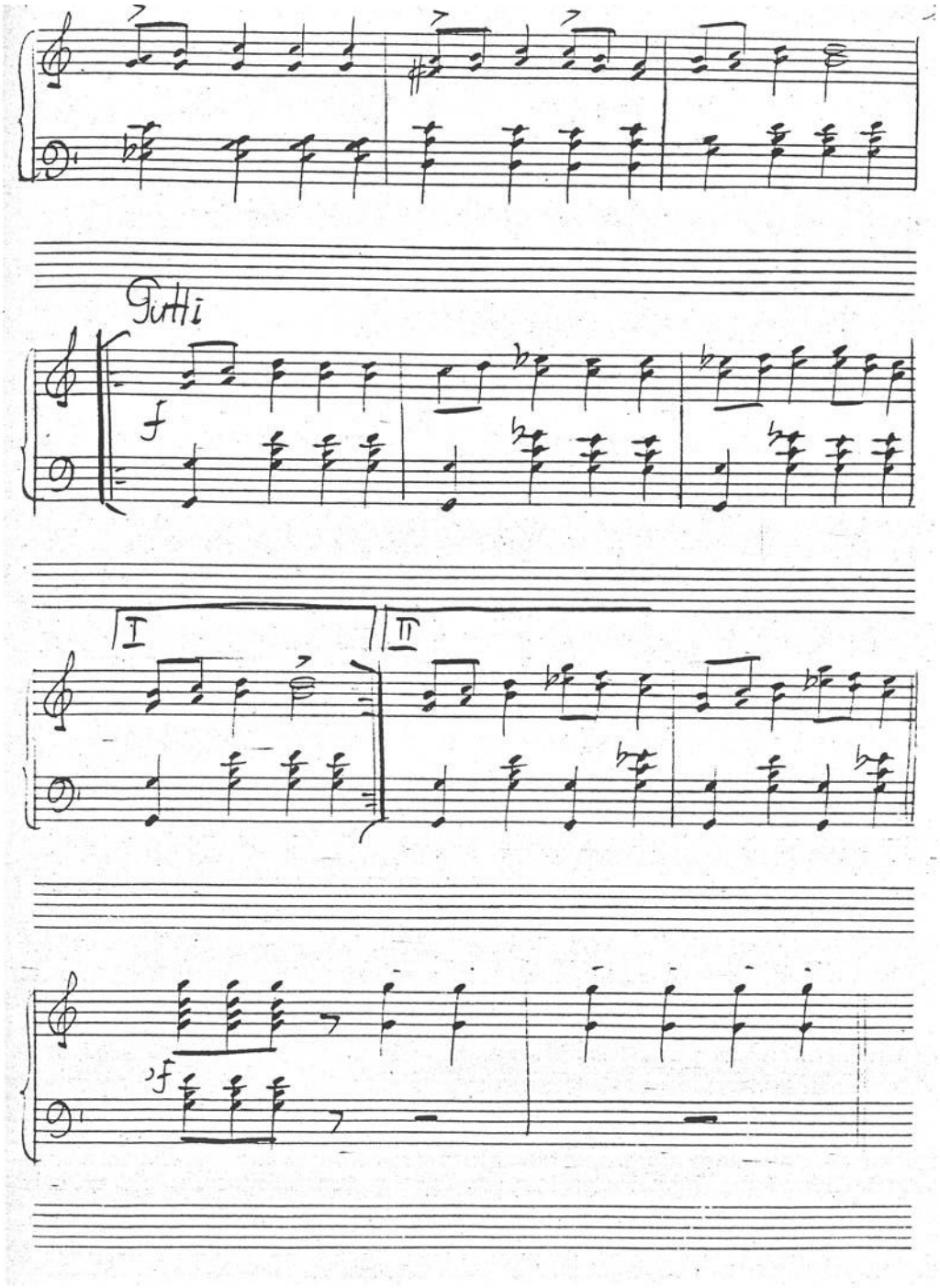
Quart.
ff




Tutti
f
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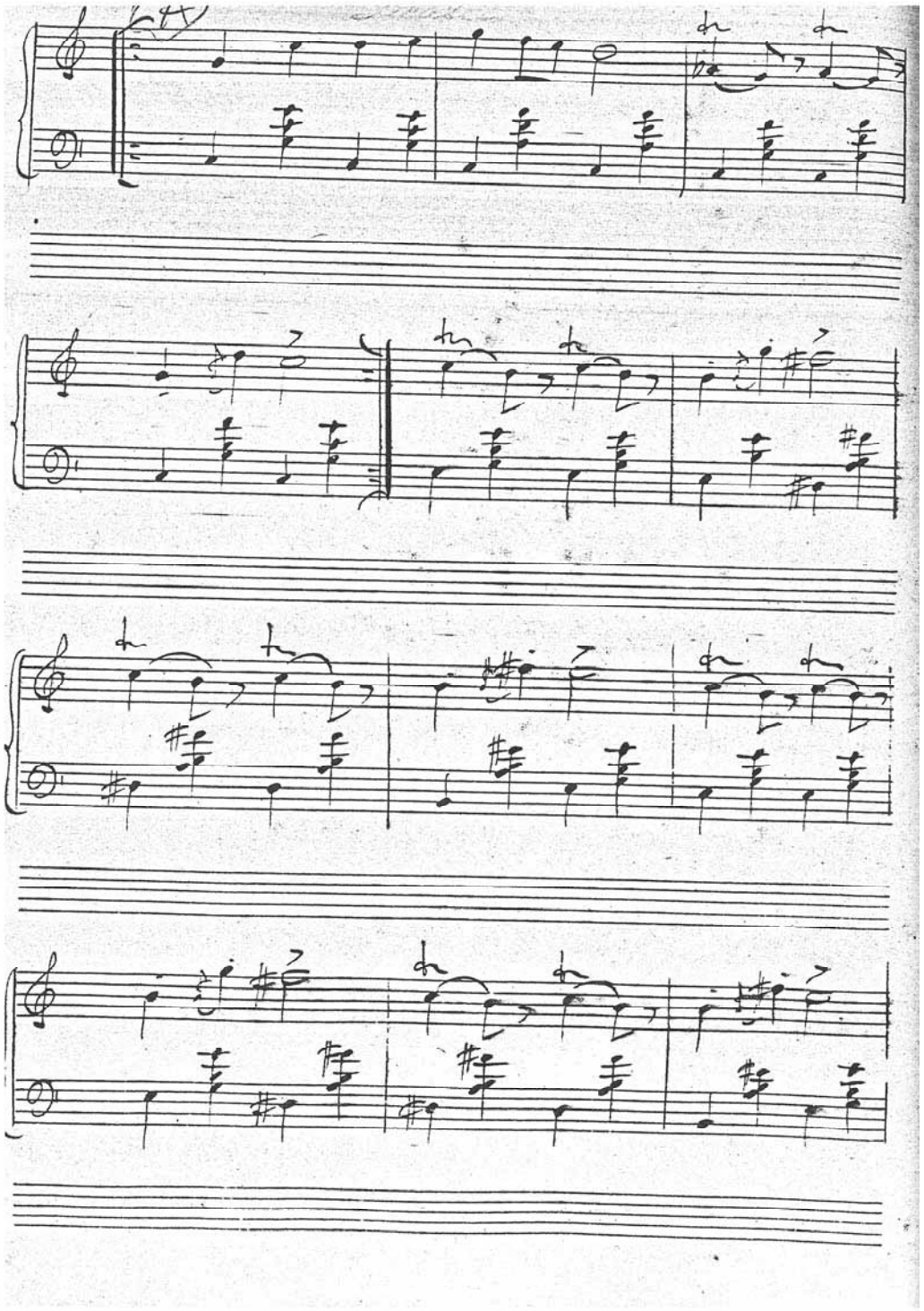
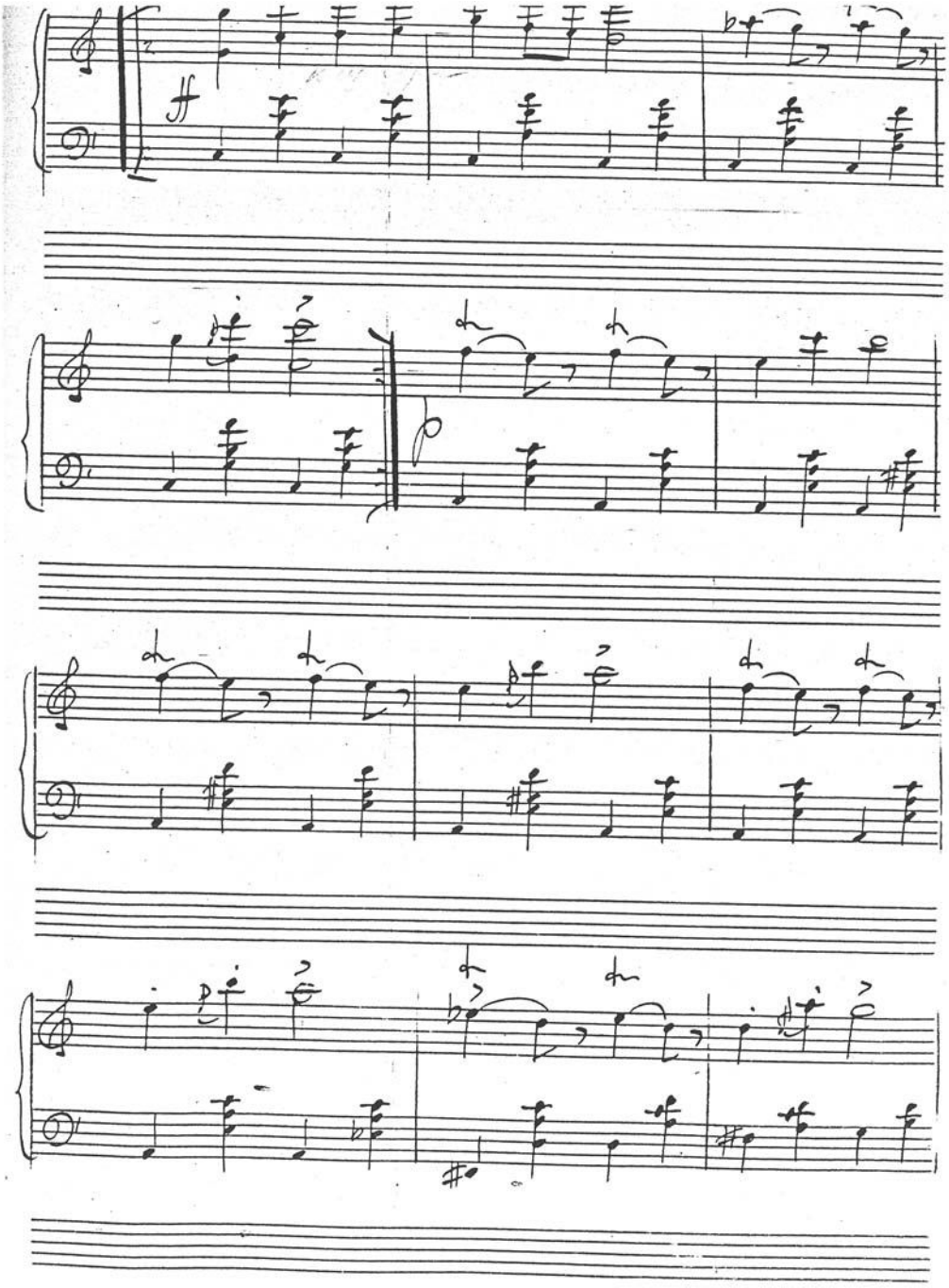
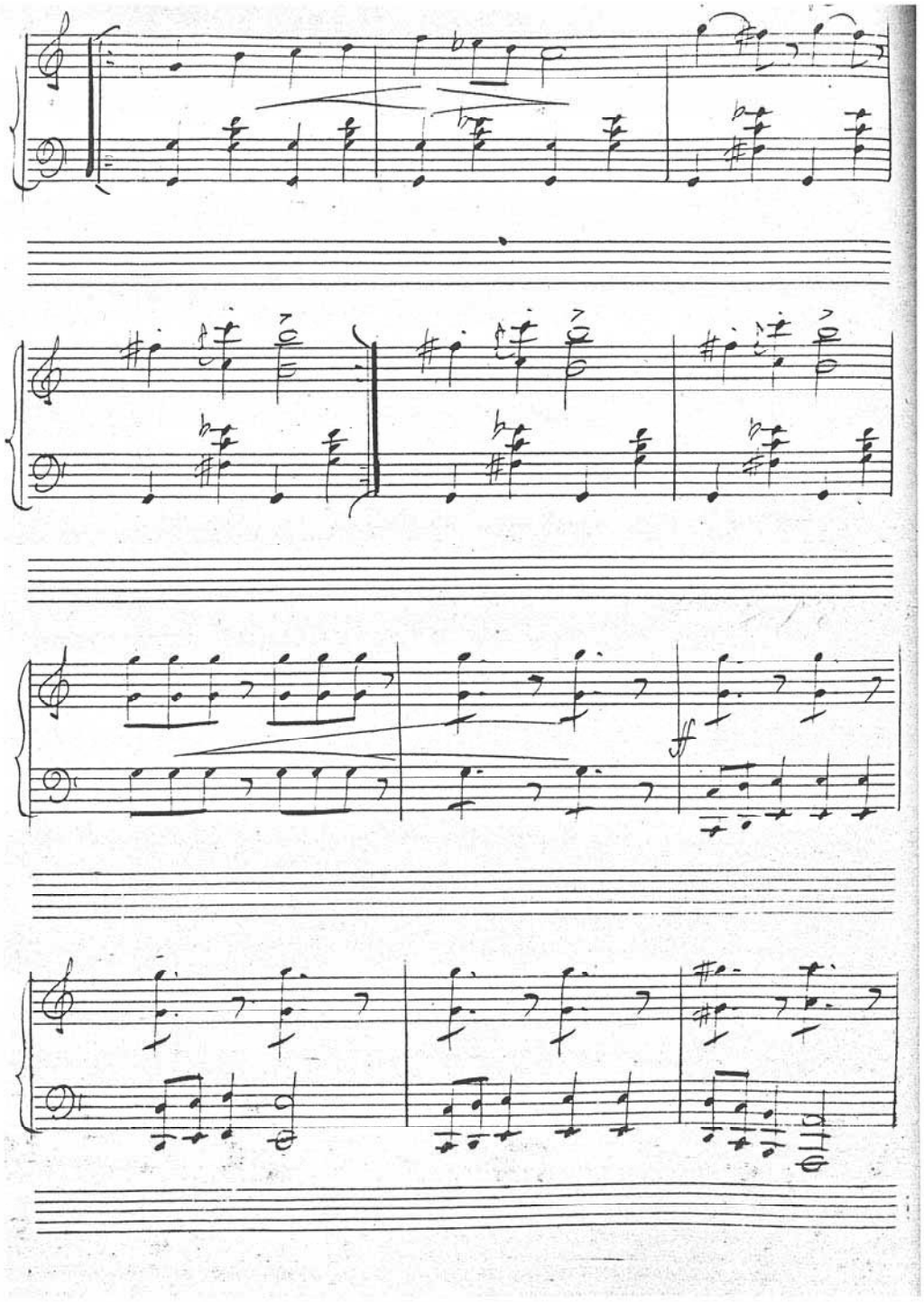
II
f



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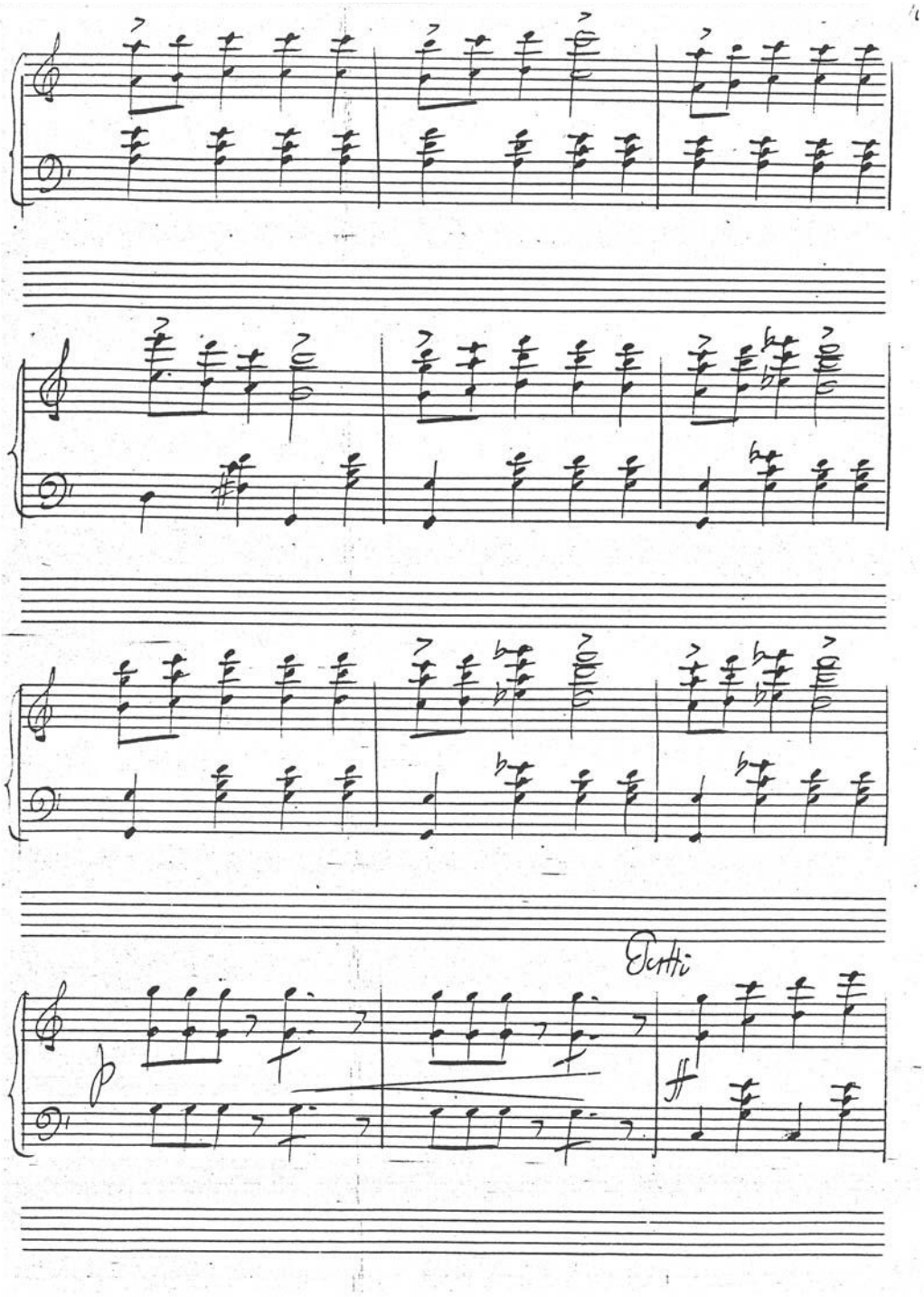
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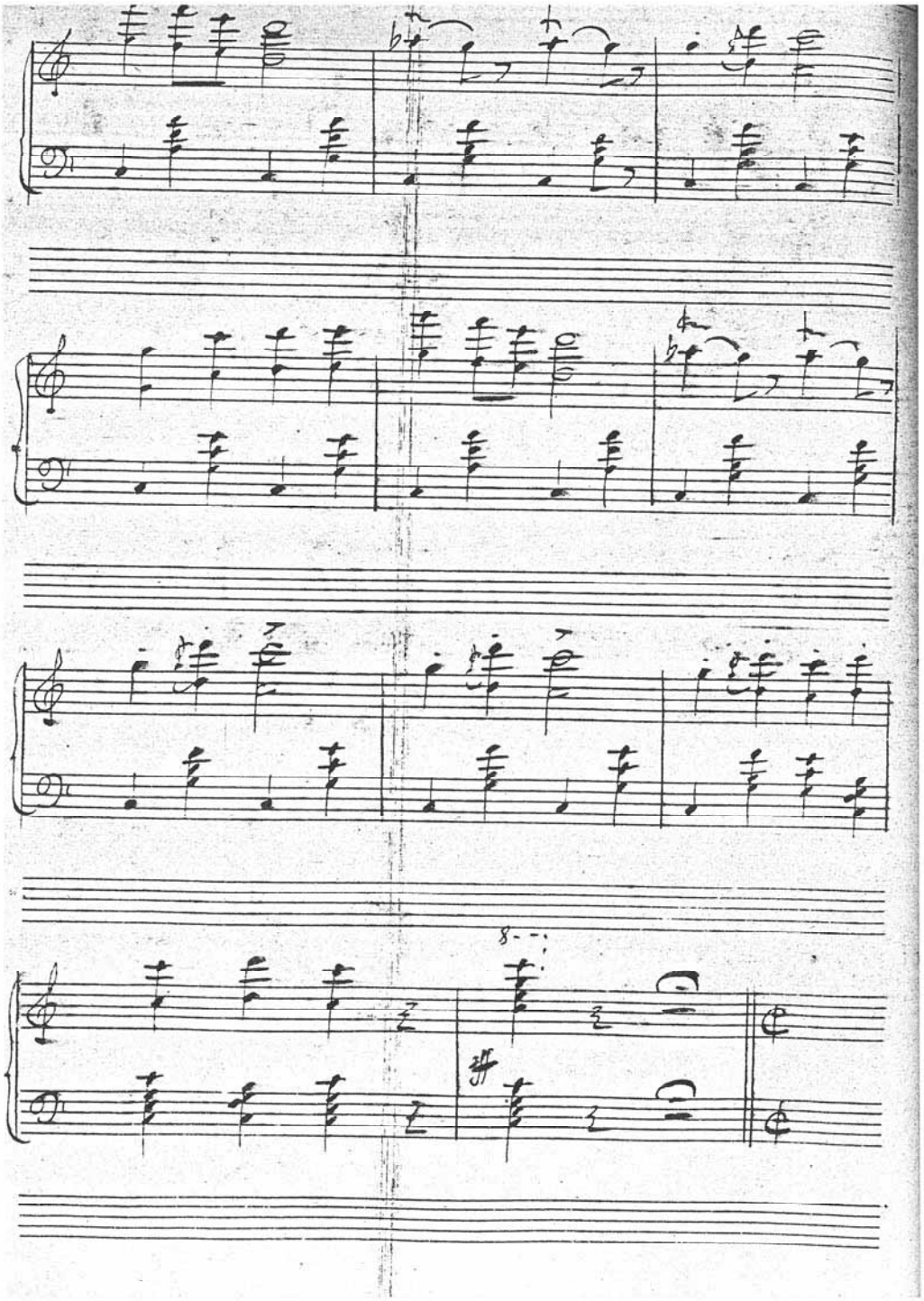

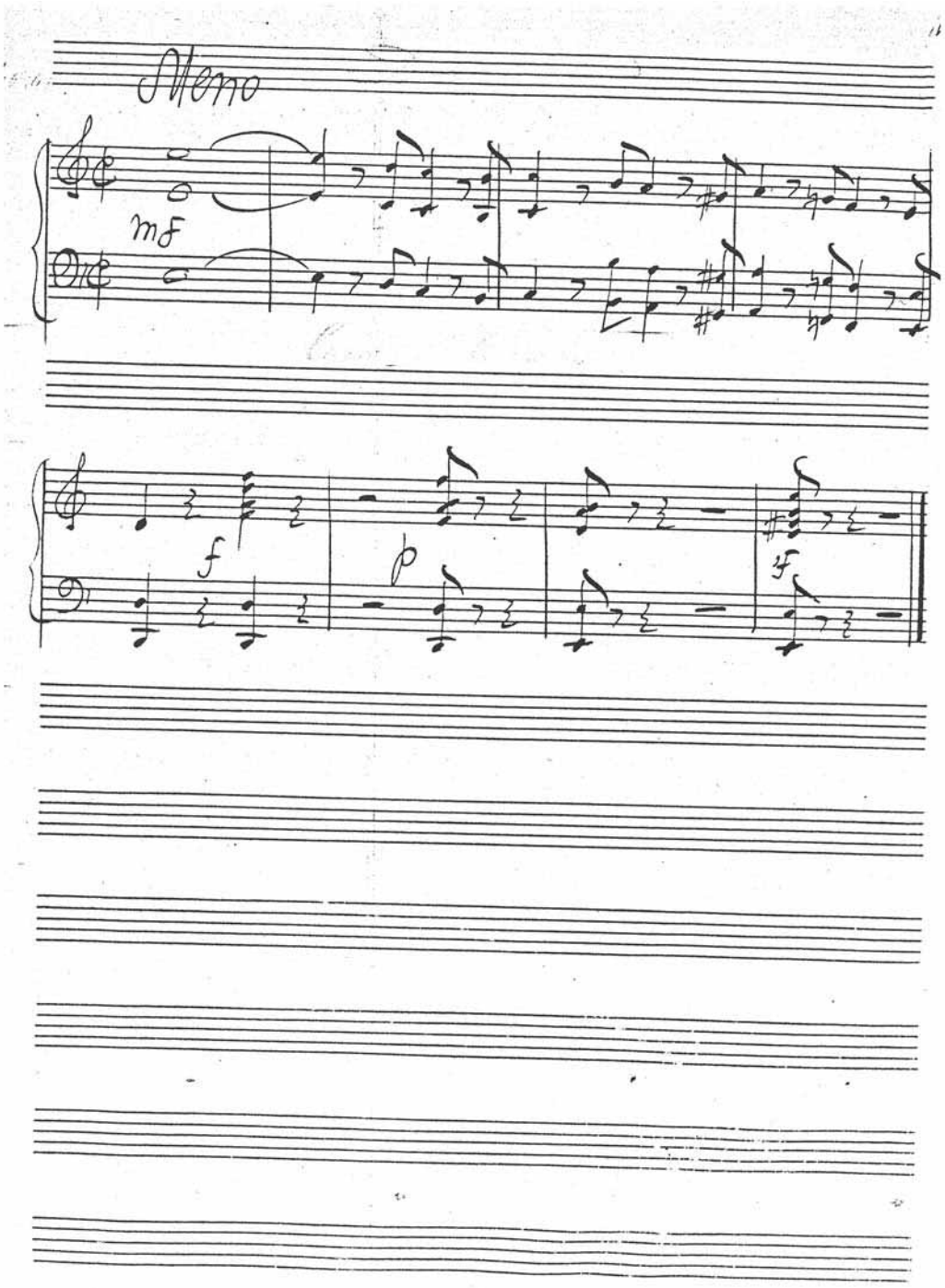
Meno
mf
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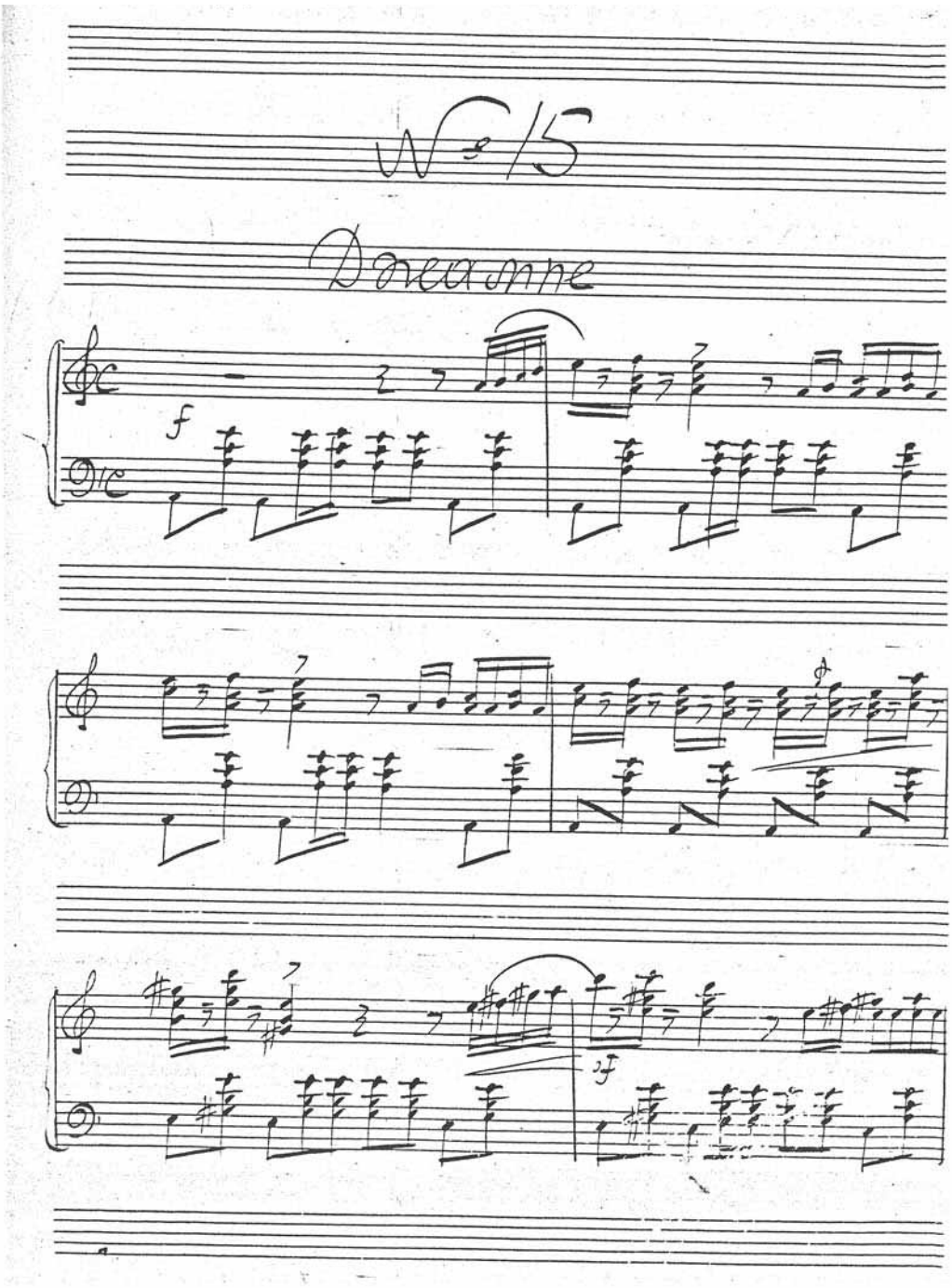
p
f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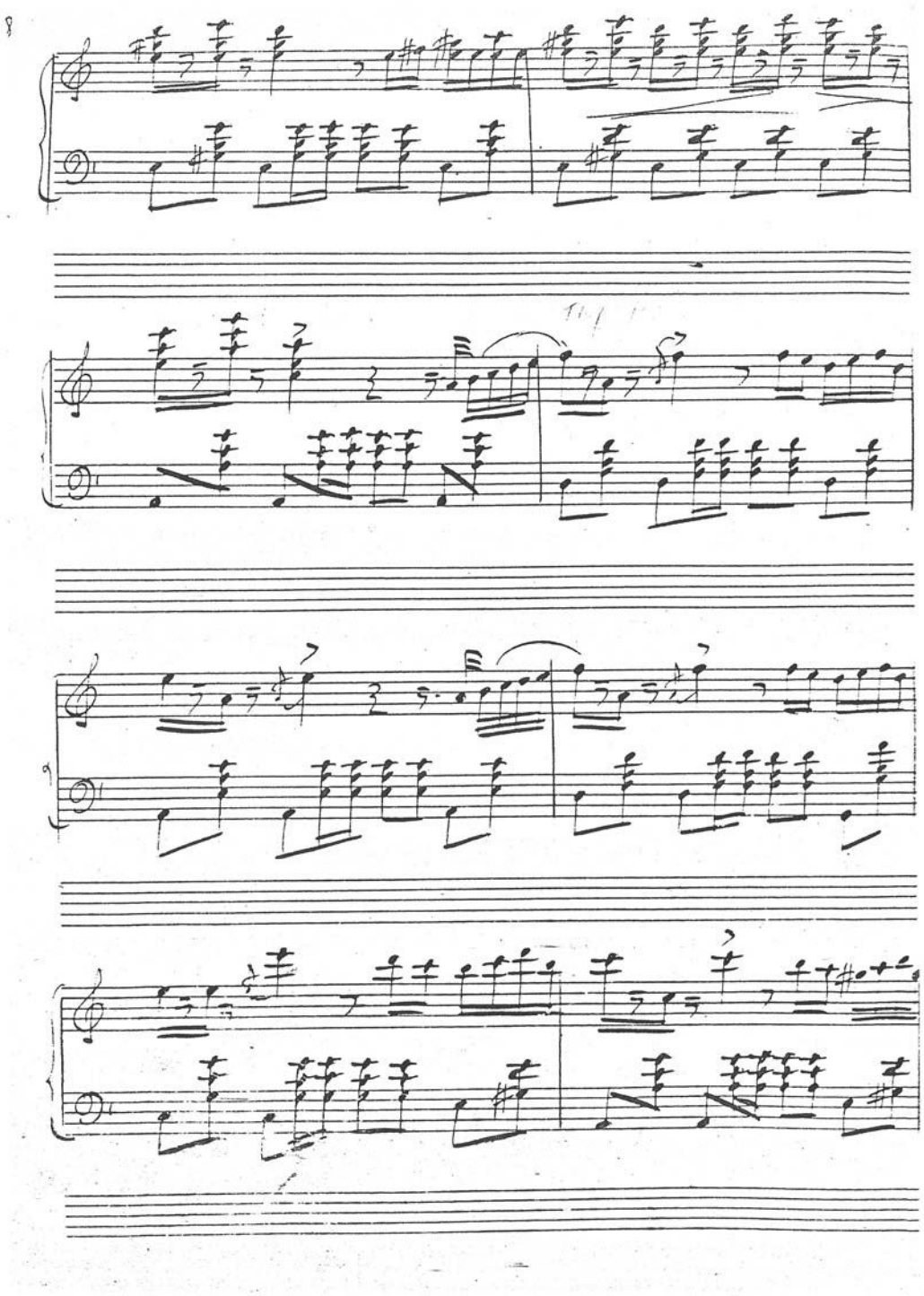

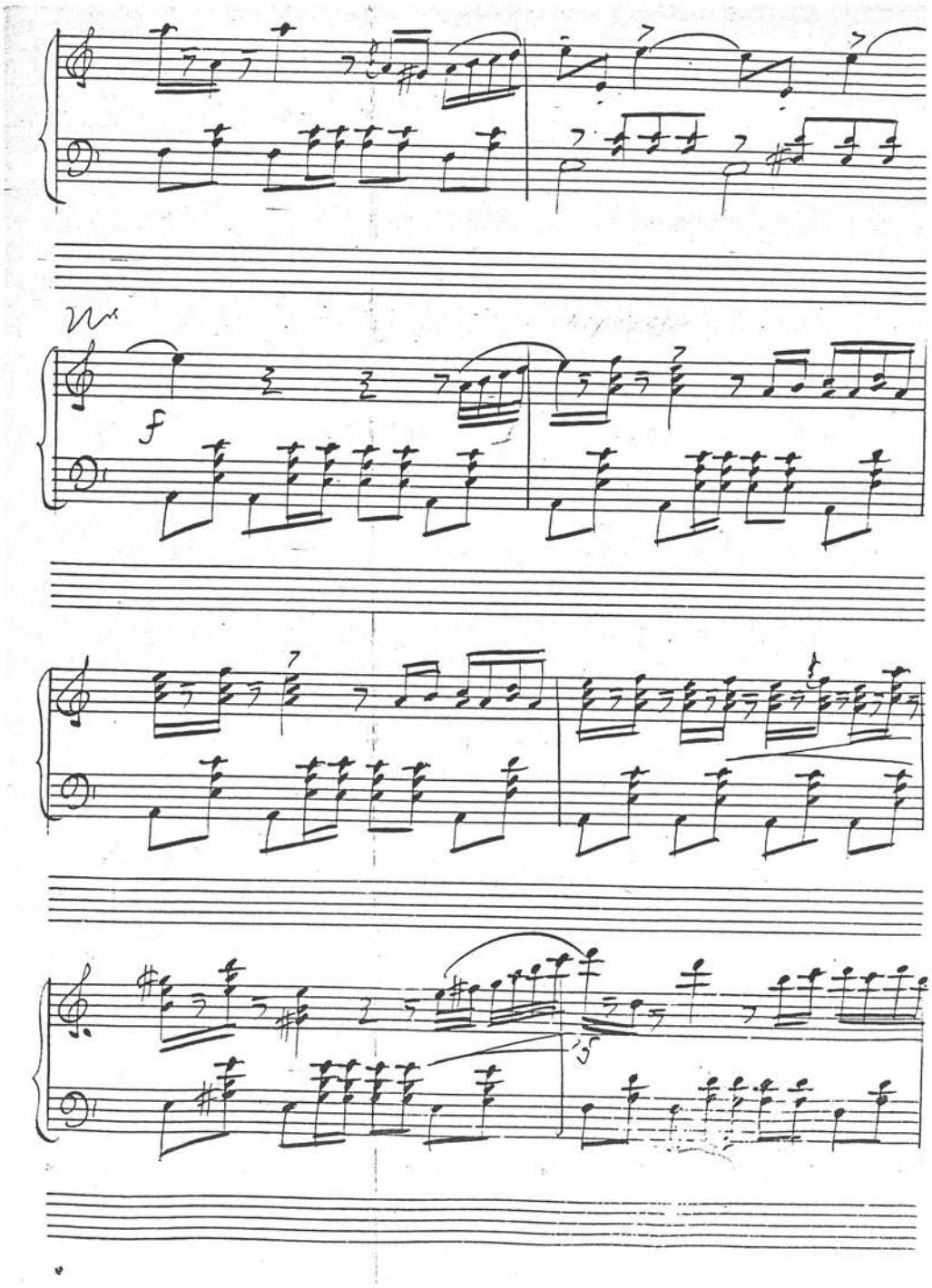

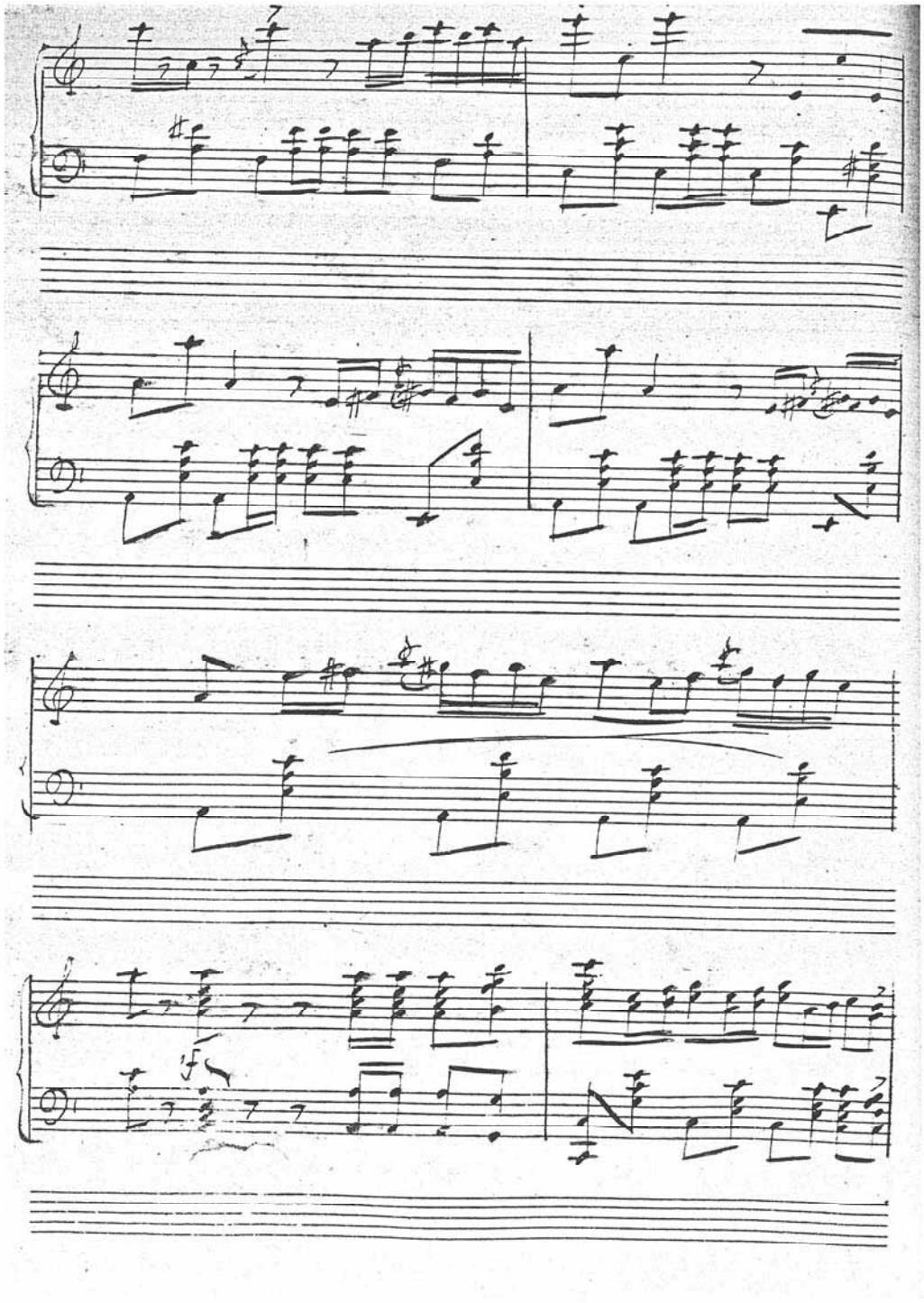

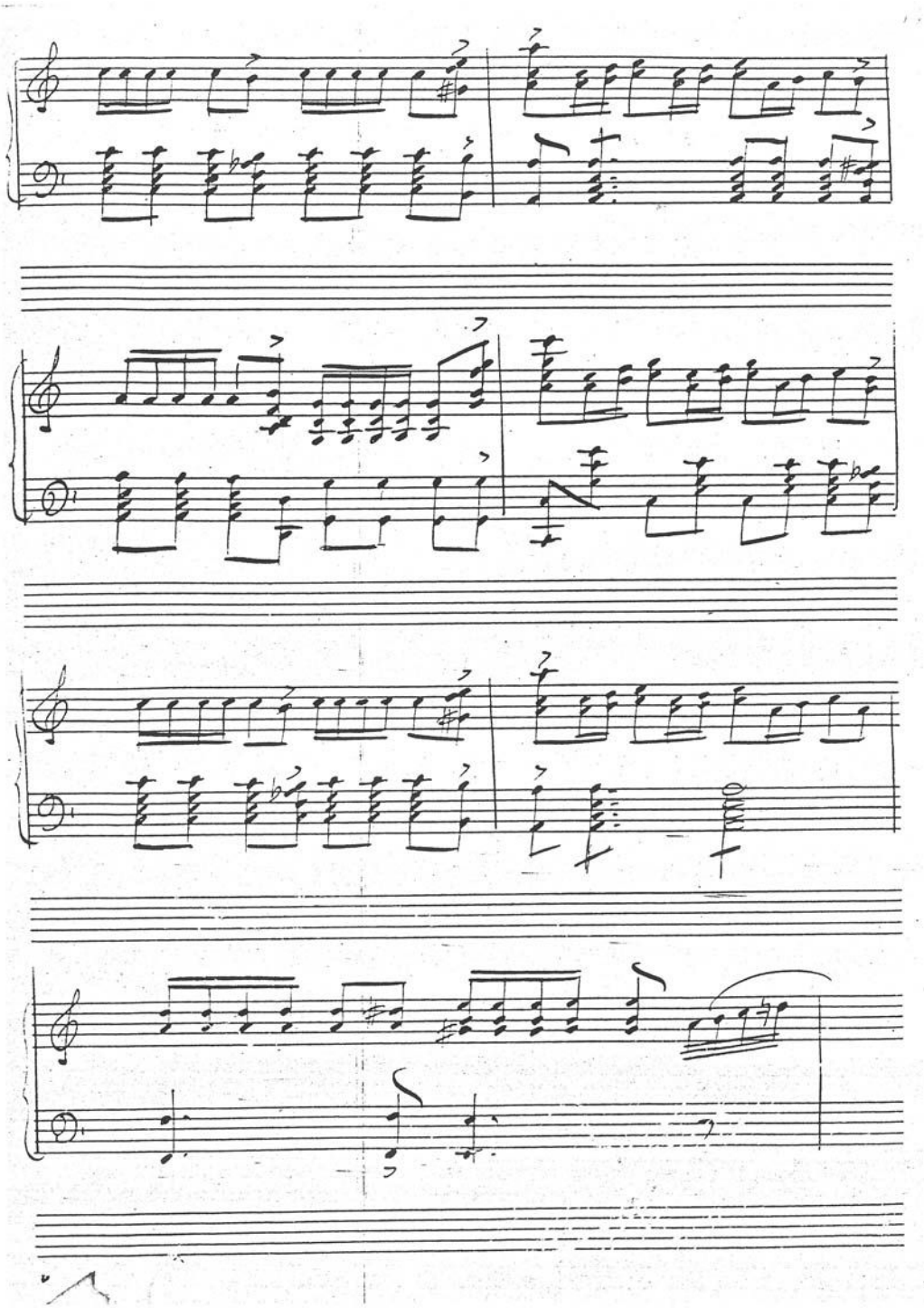

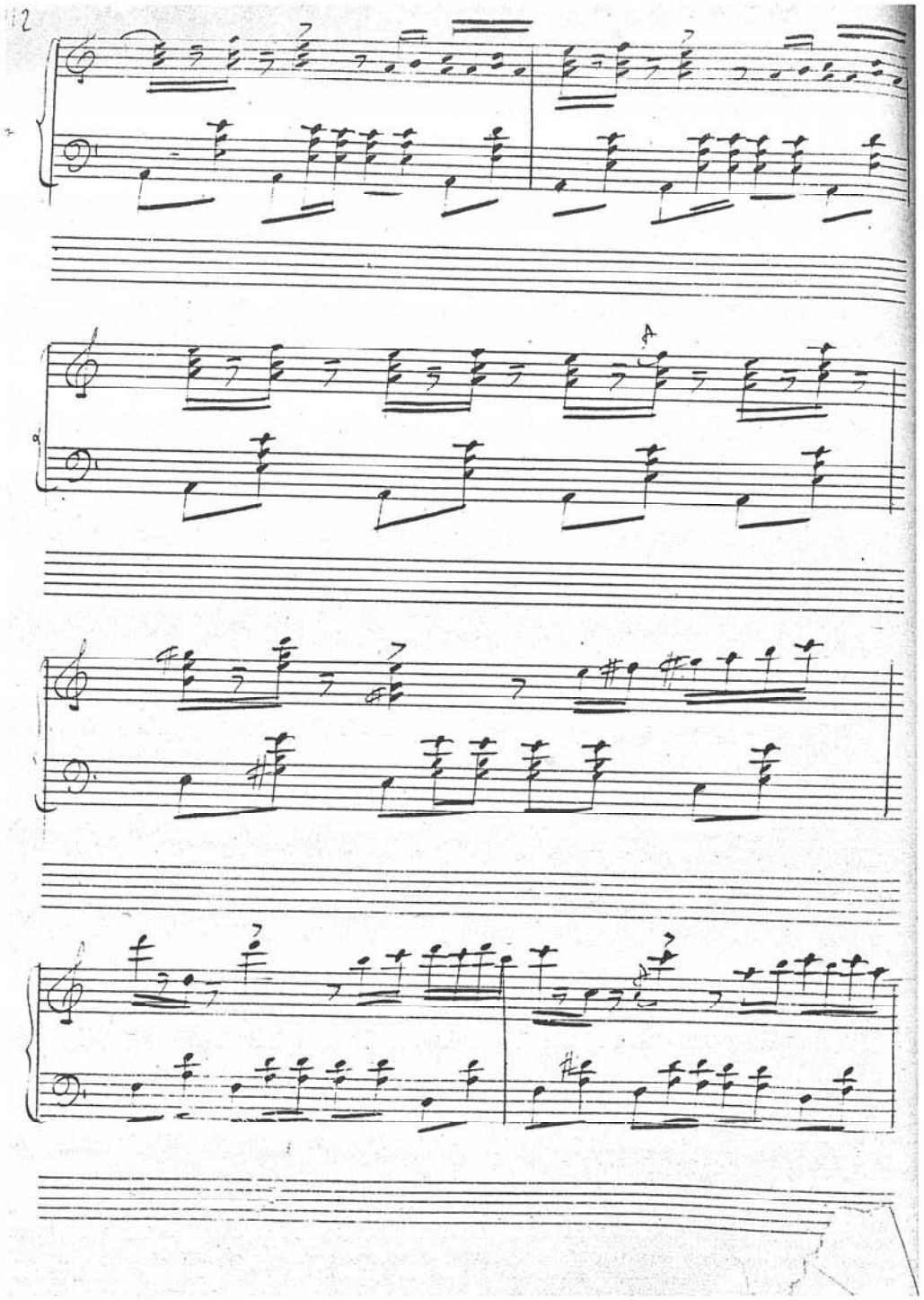

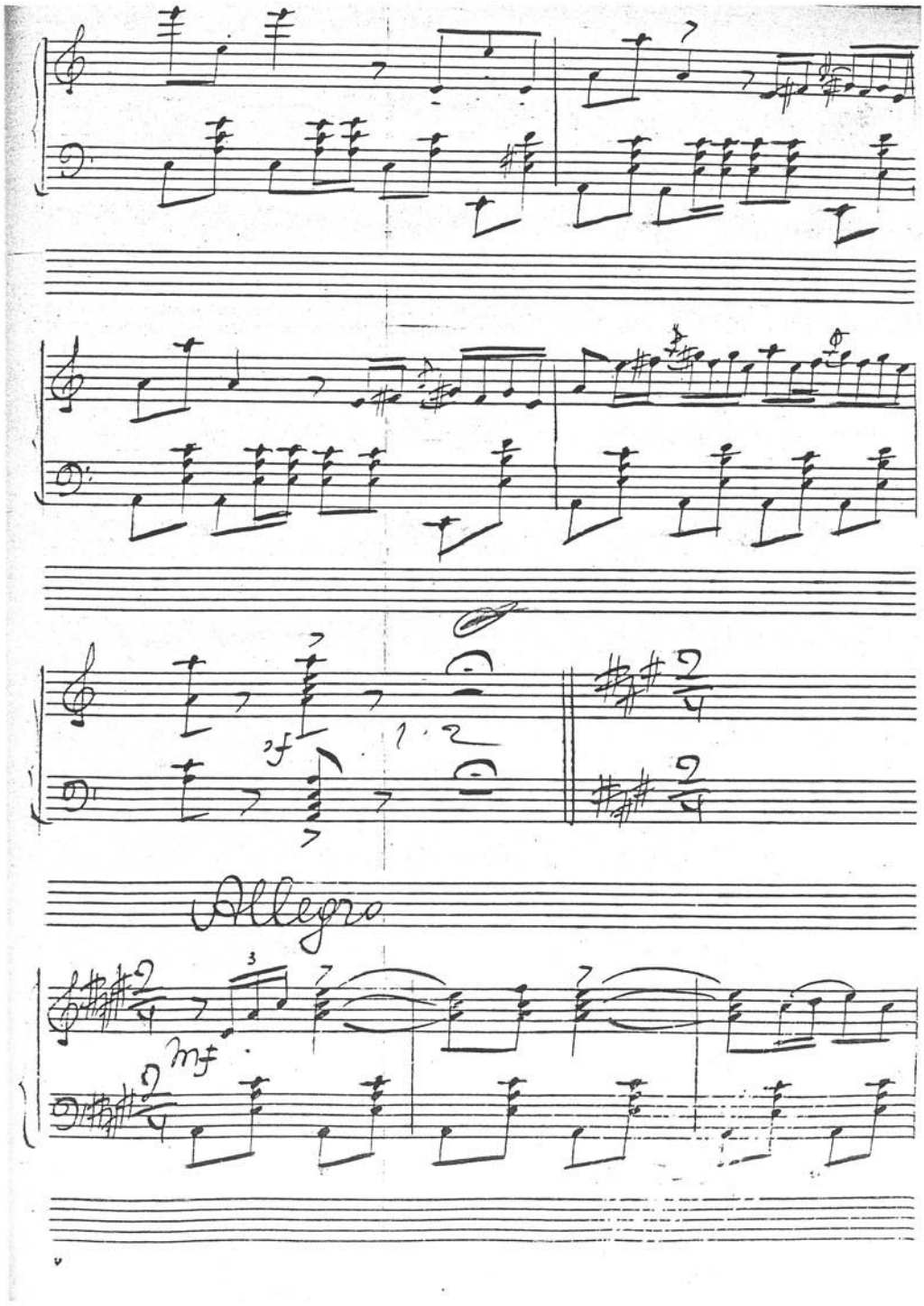
Allegro
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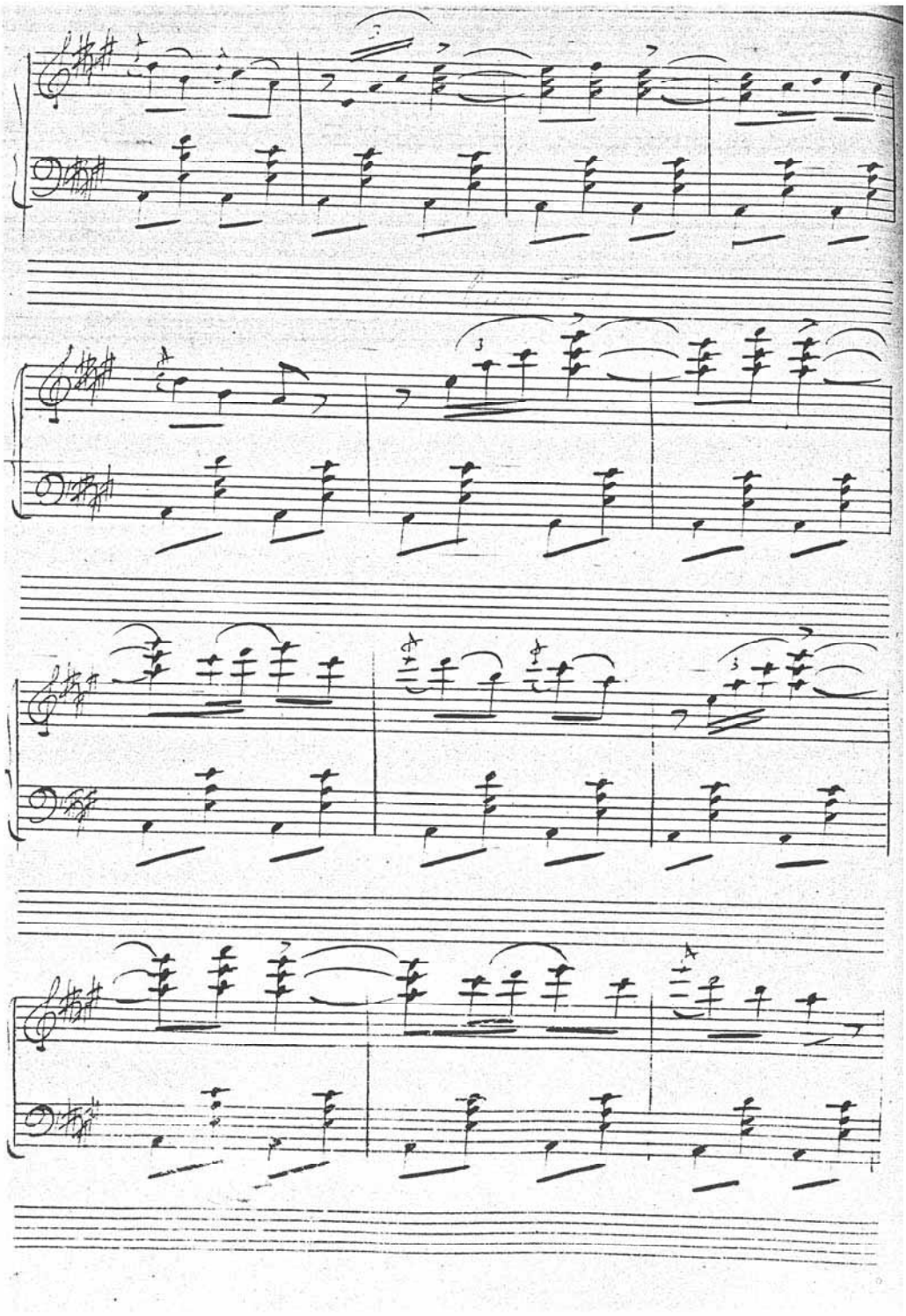
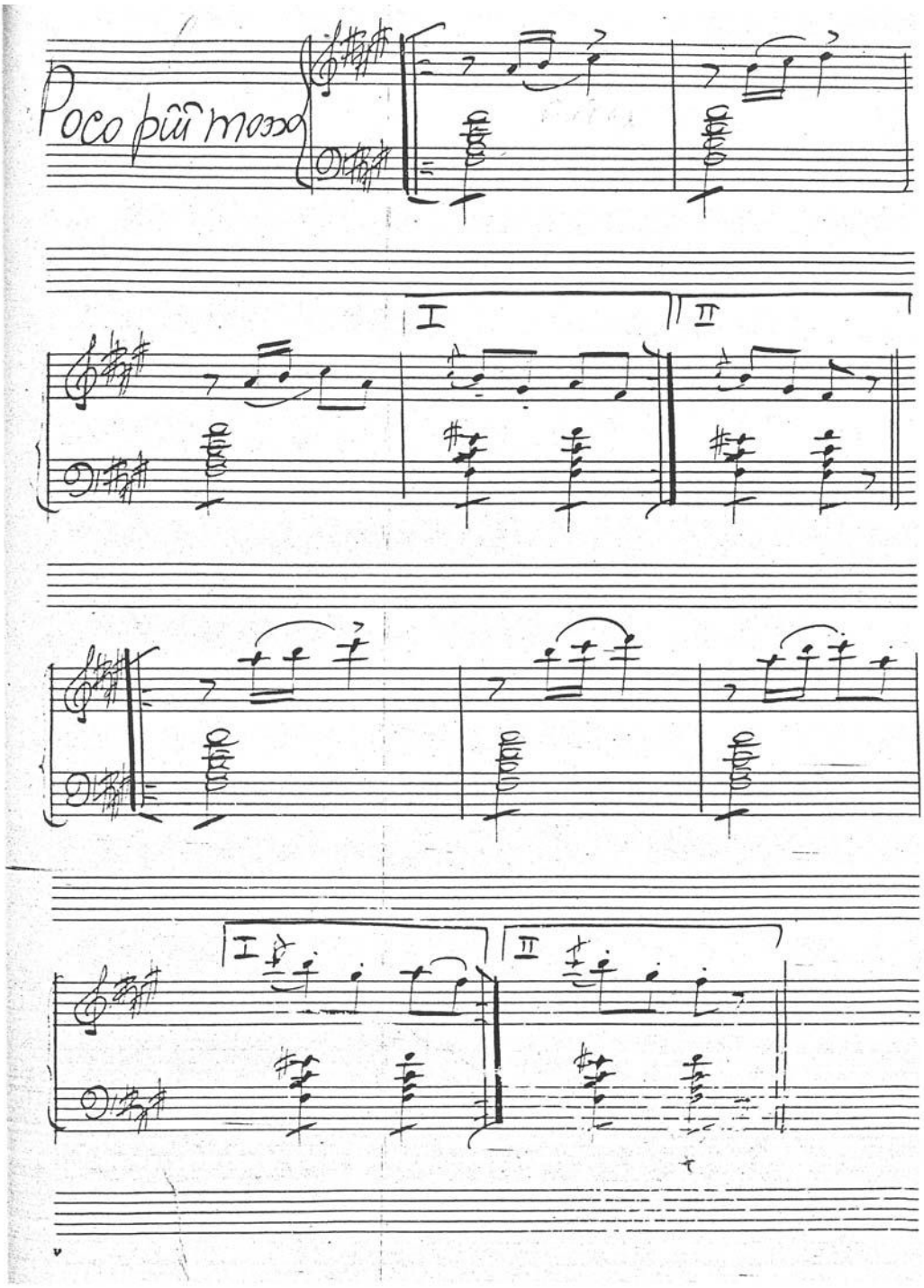
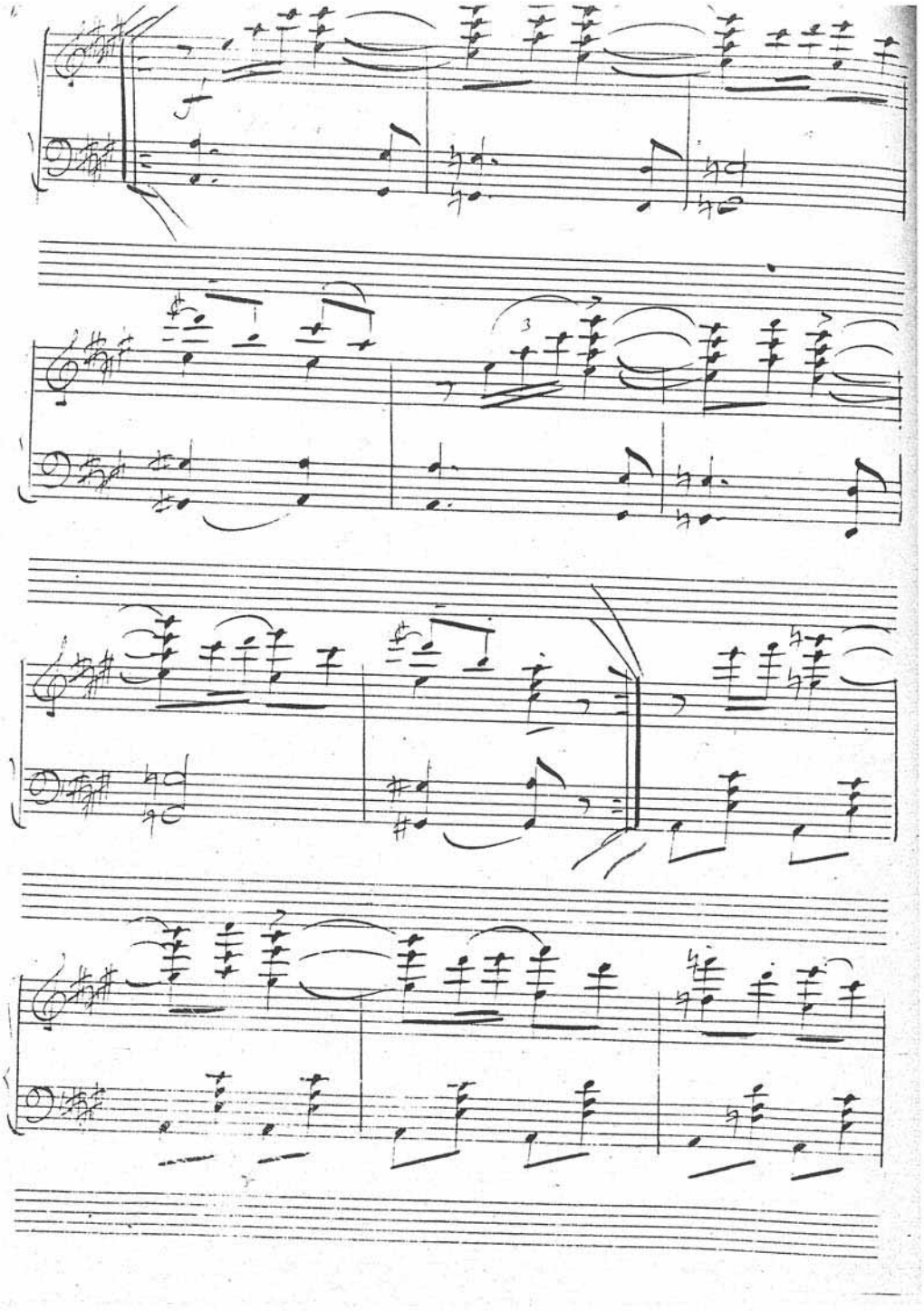
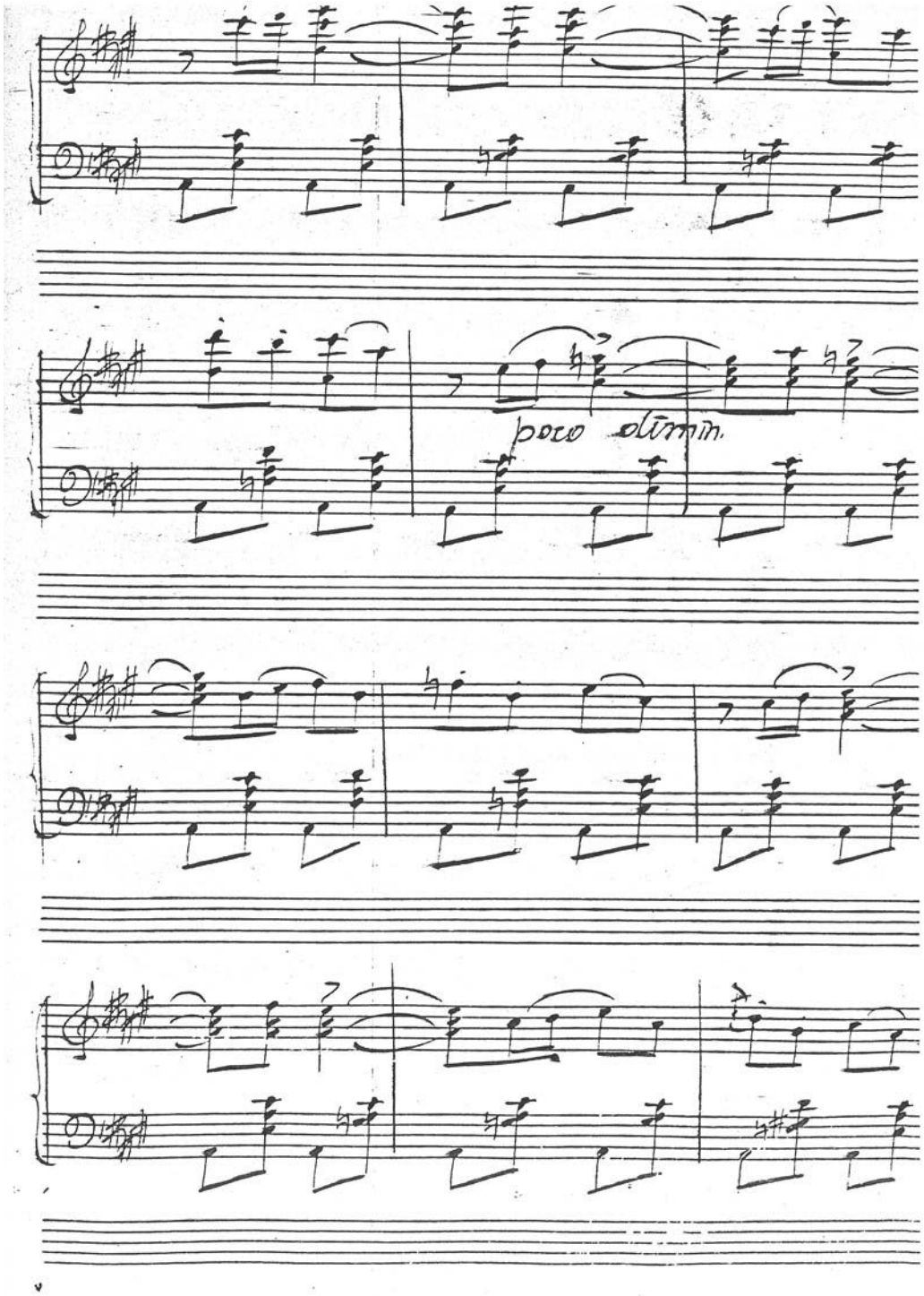
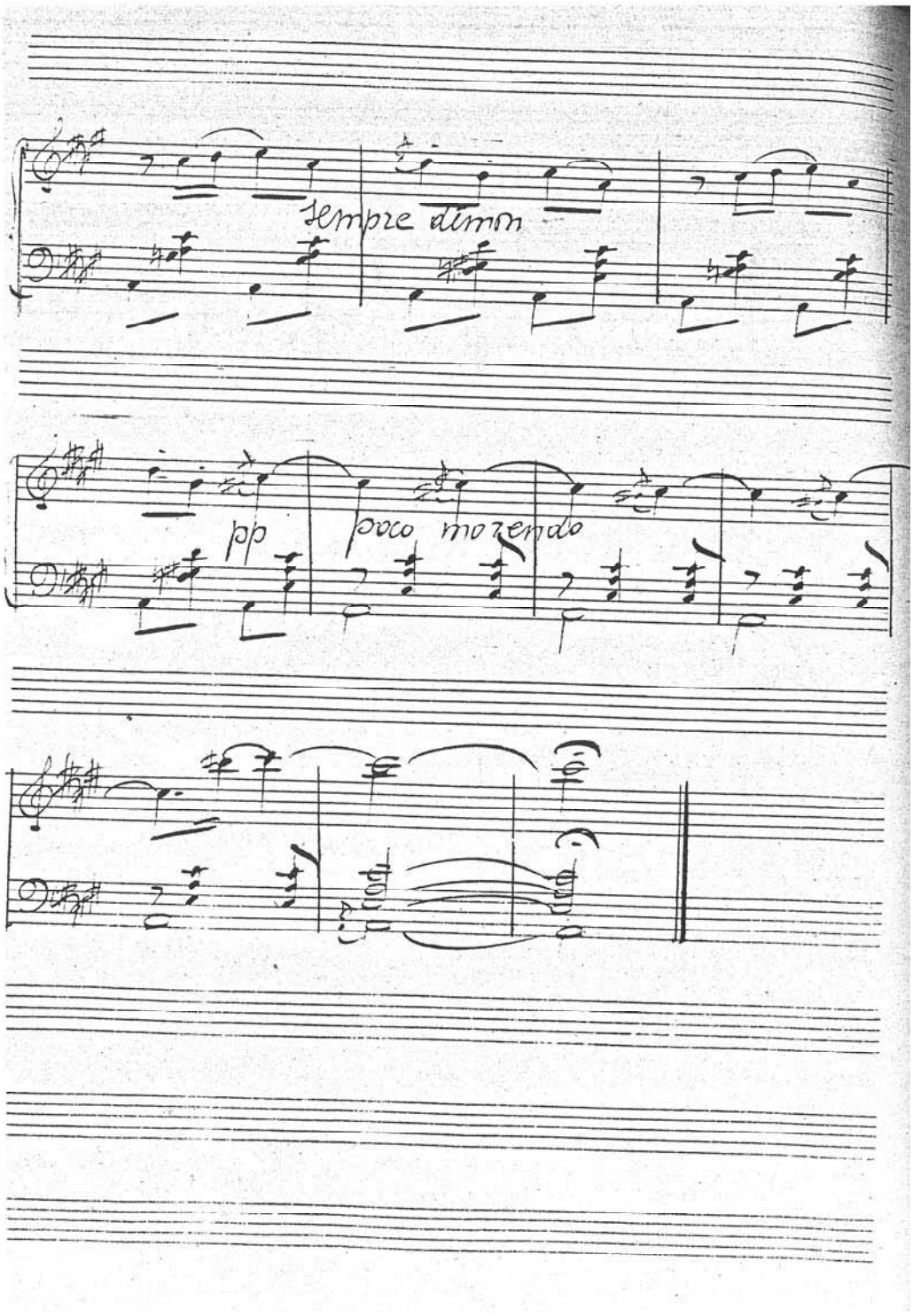
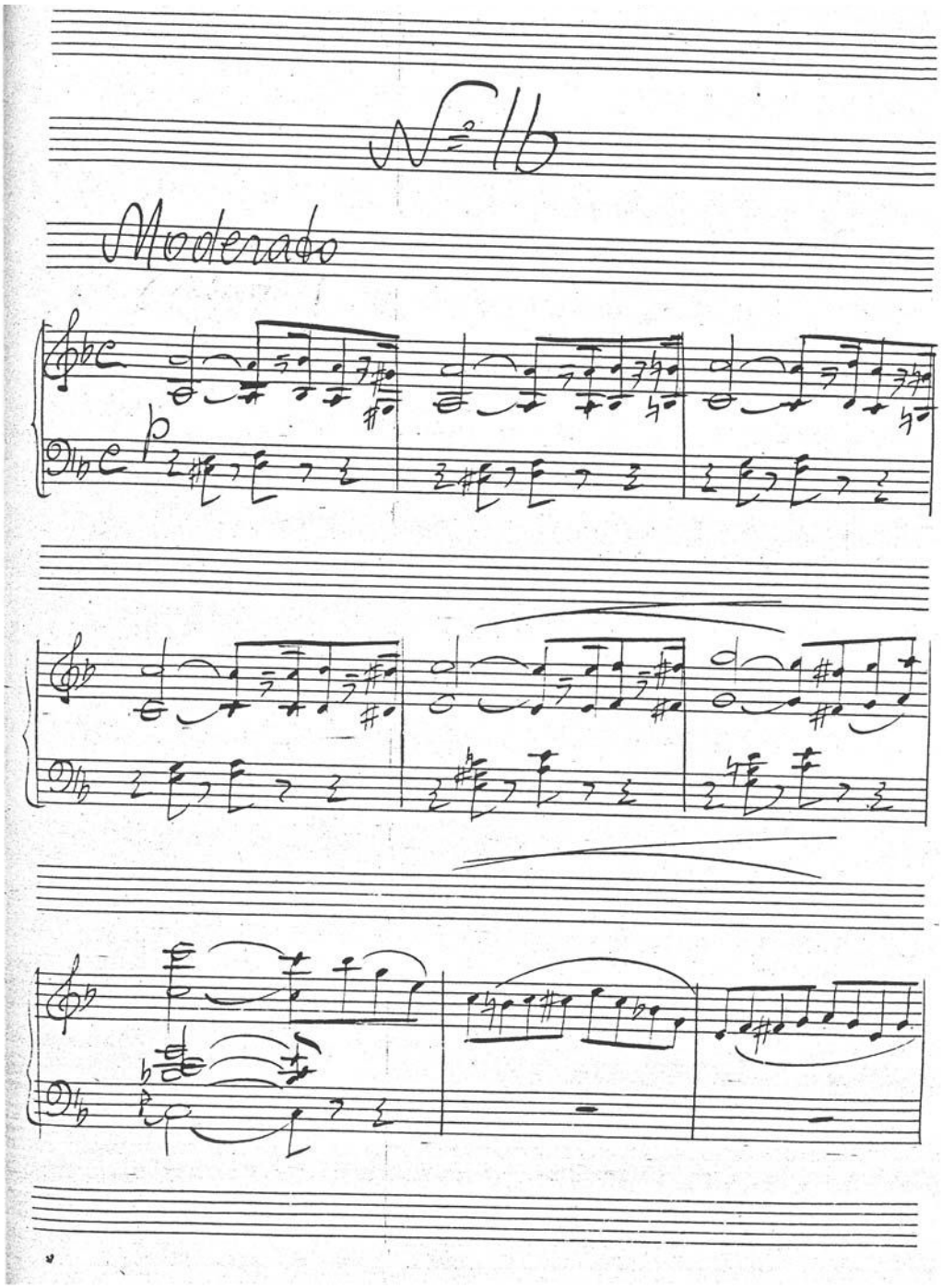


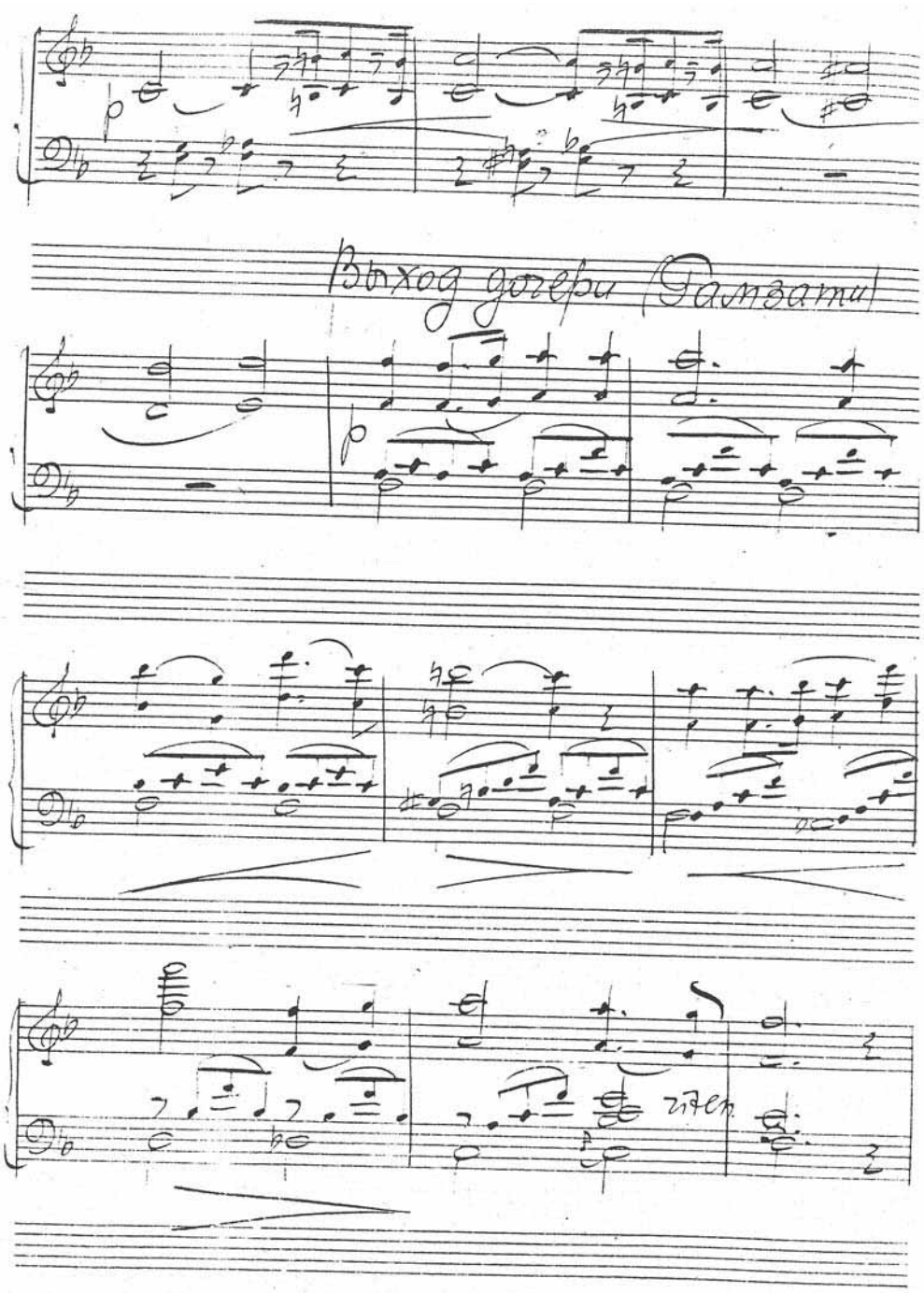

Poco più mosso
I
II
I
II

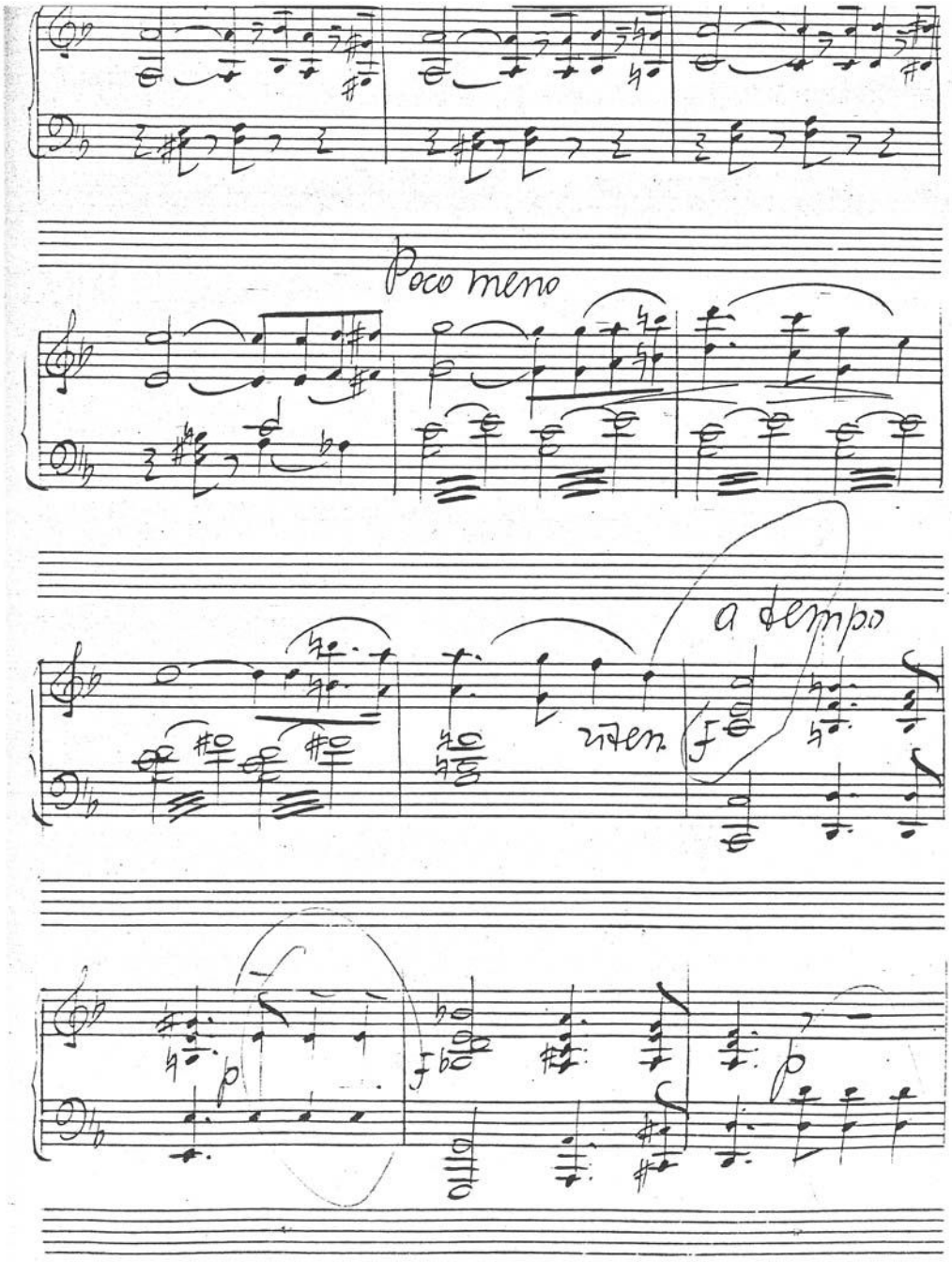


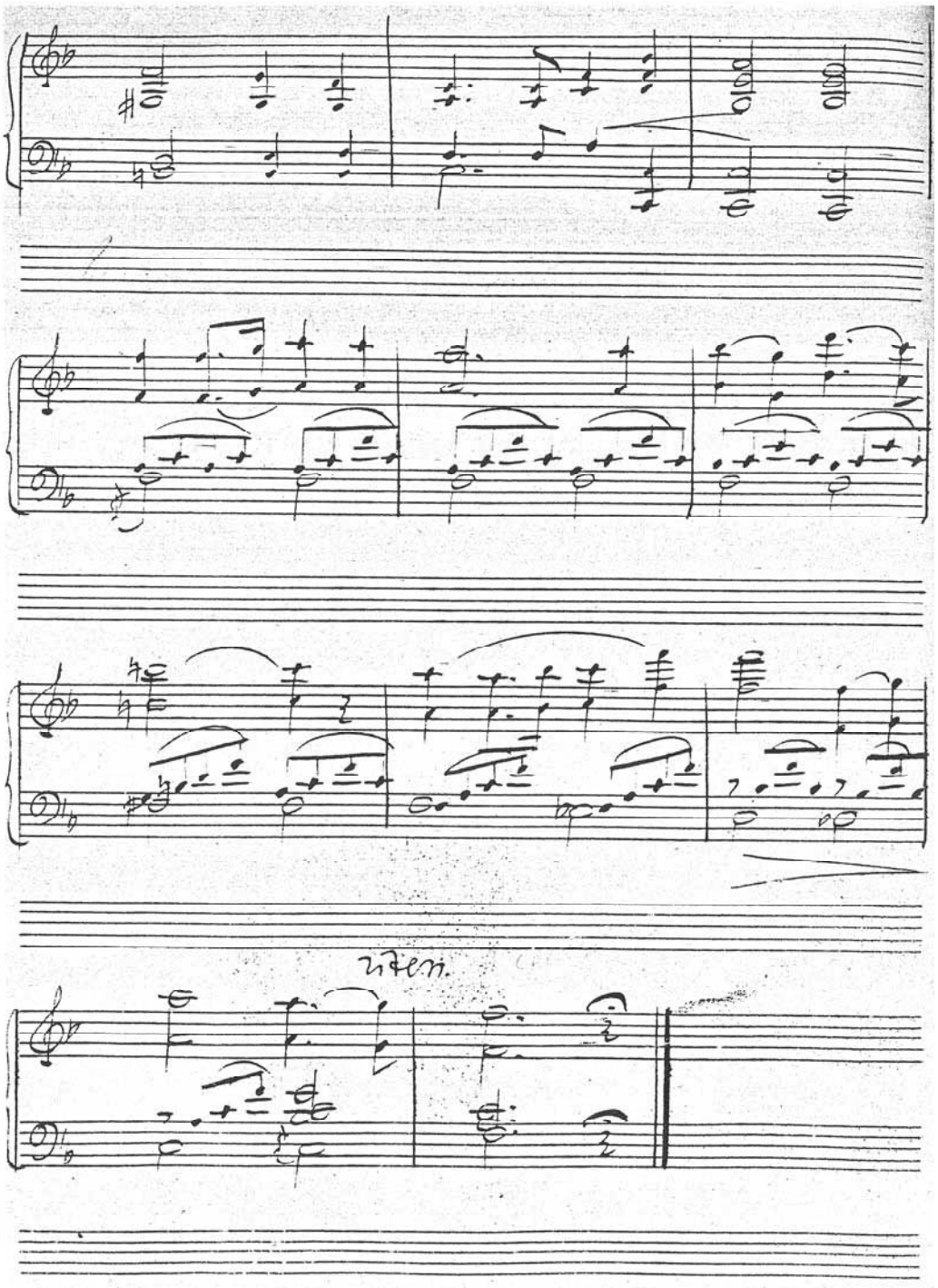

poco ritenuto


sempre dimin
pp
poco morendo


N° 16
Moderado


Bhxog gozepu Ganzamul
zitern


Poco meno
a tempo
rit.
p
f
p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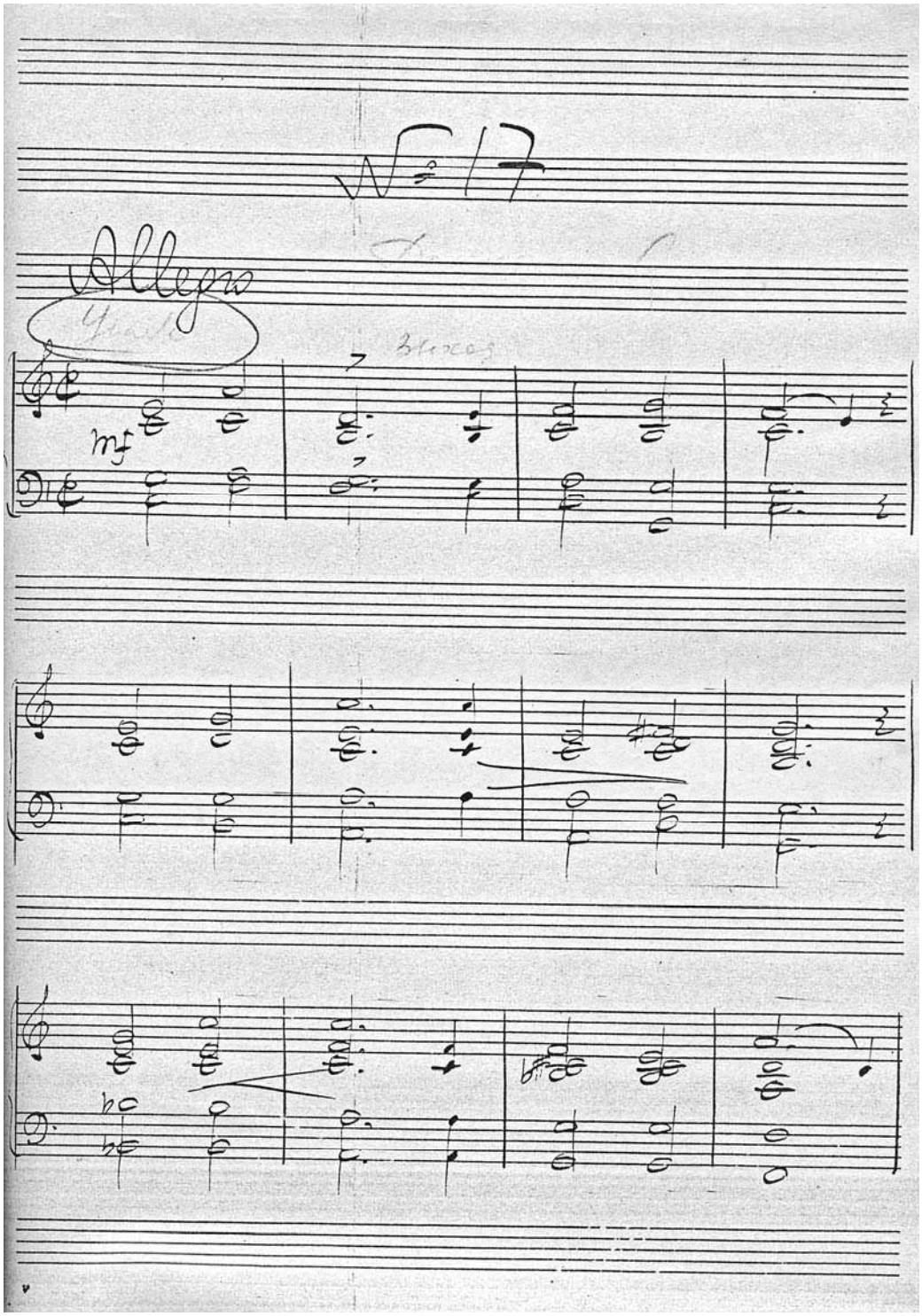
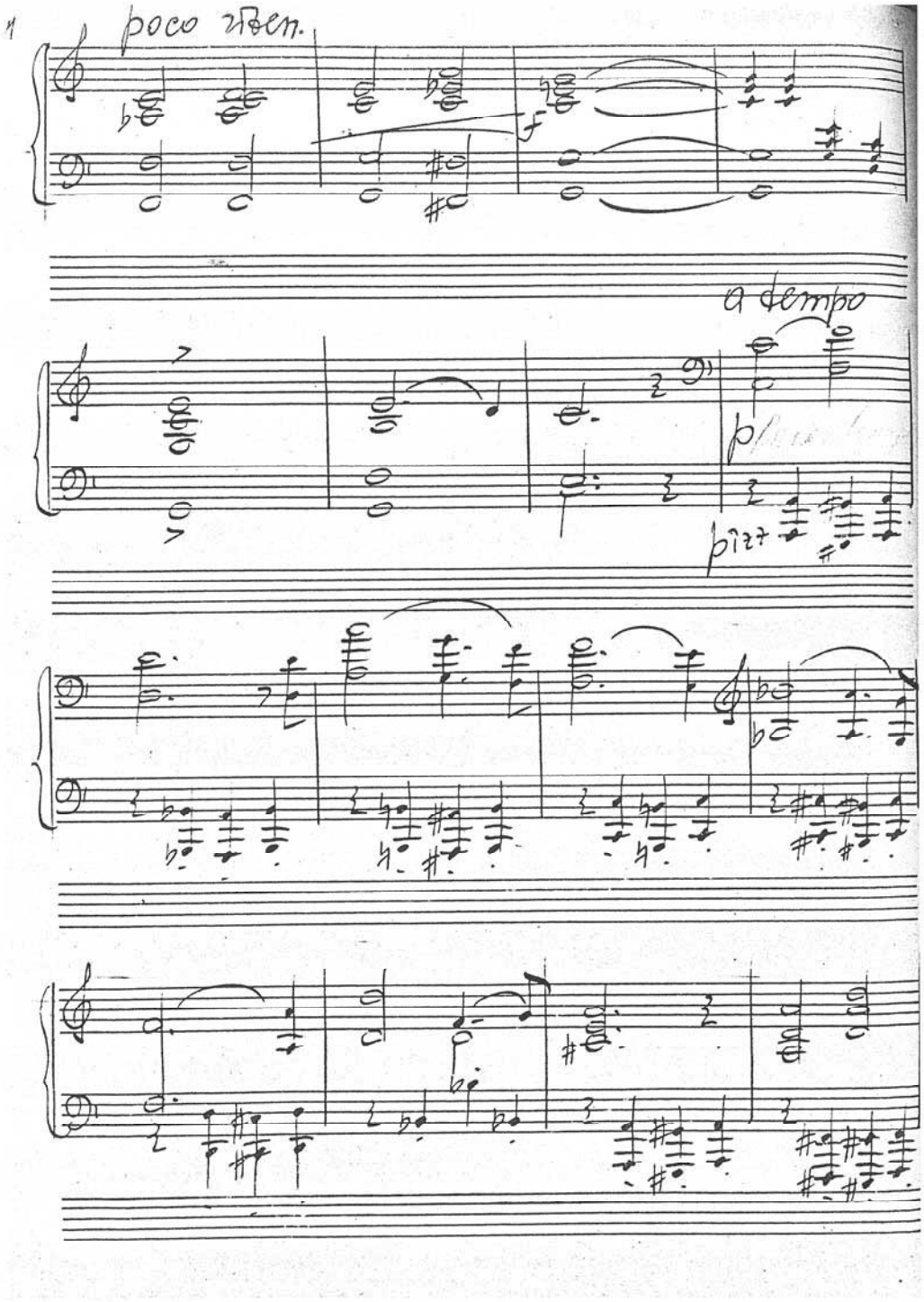

Allegro
mf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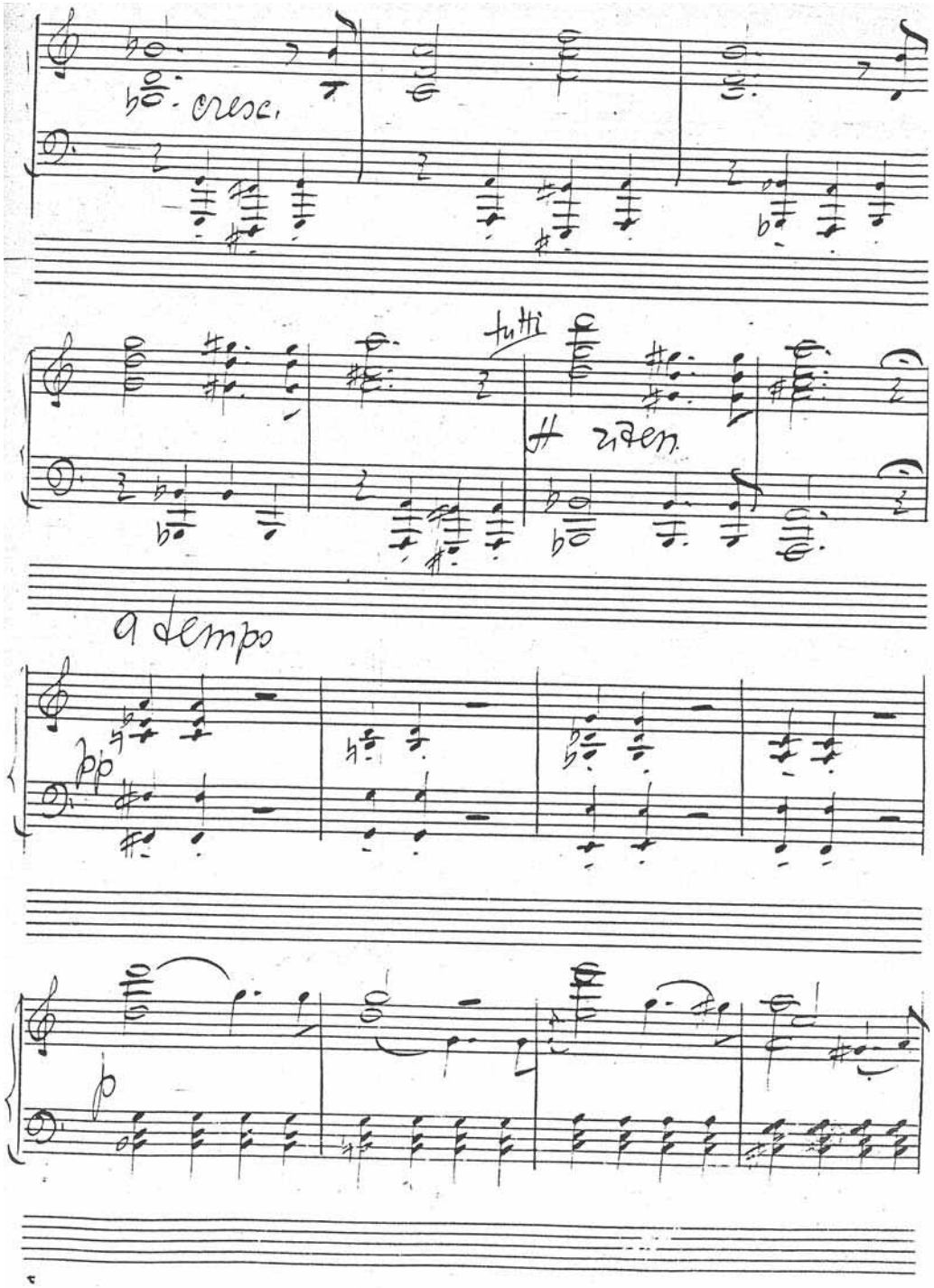
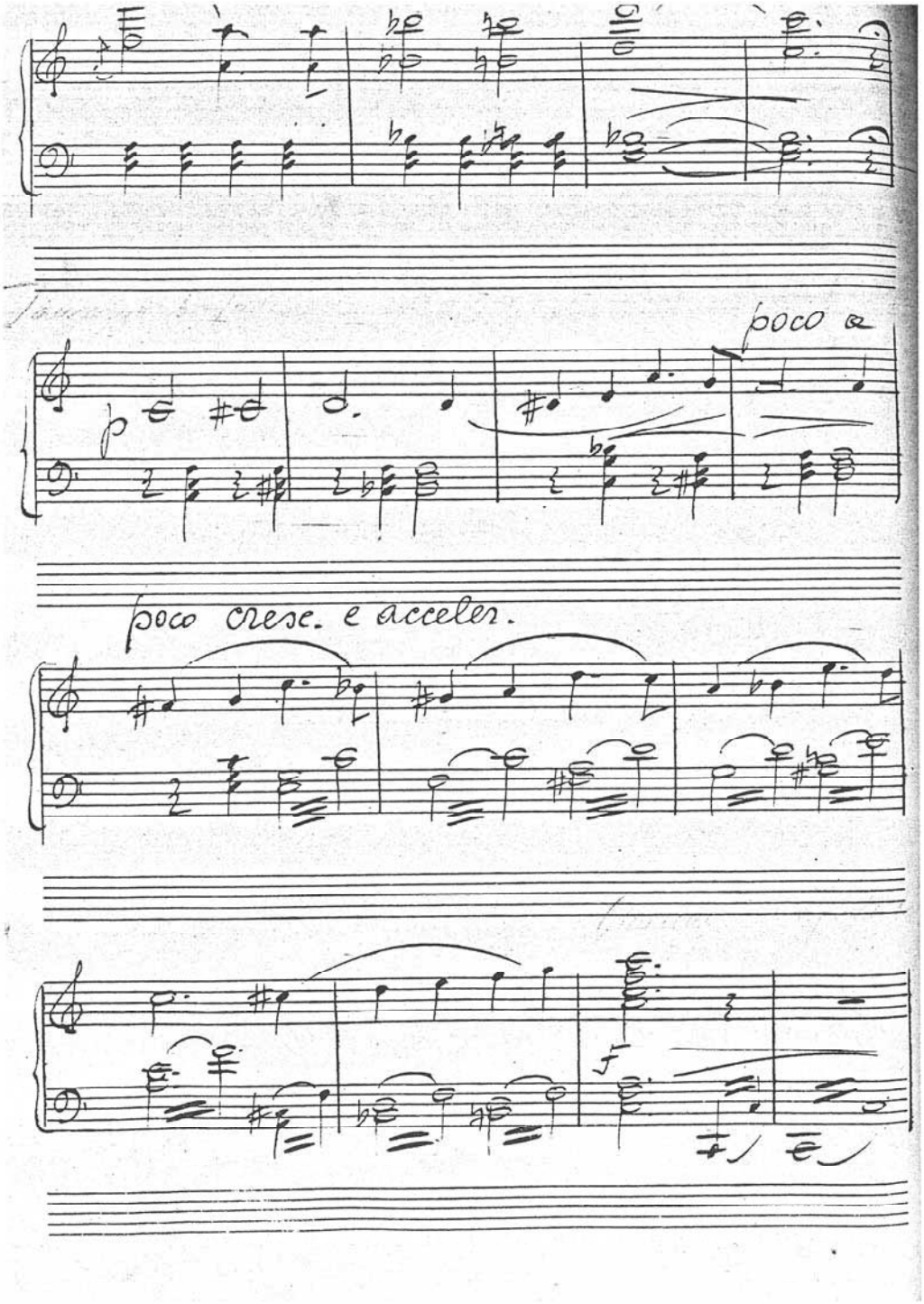
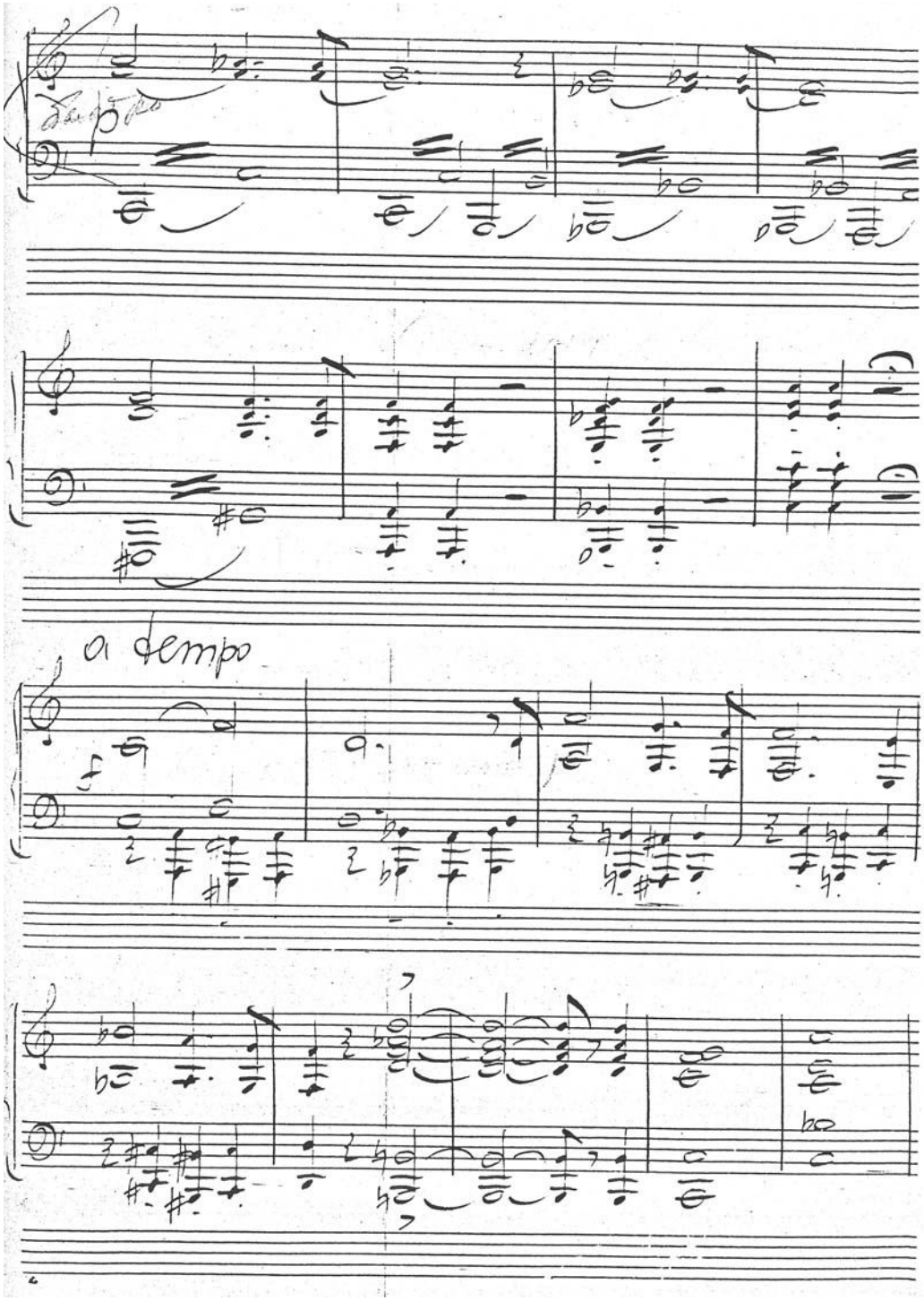
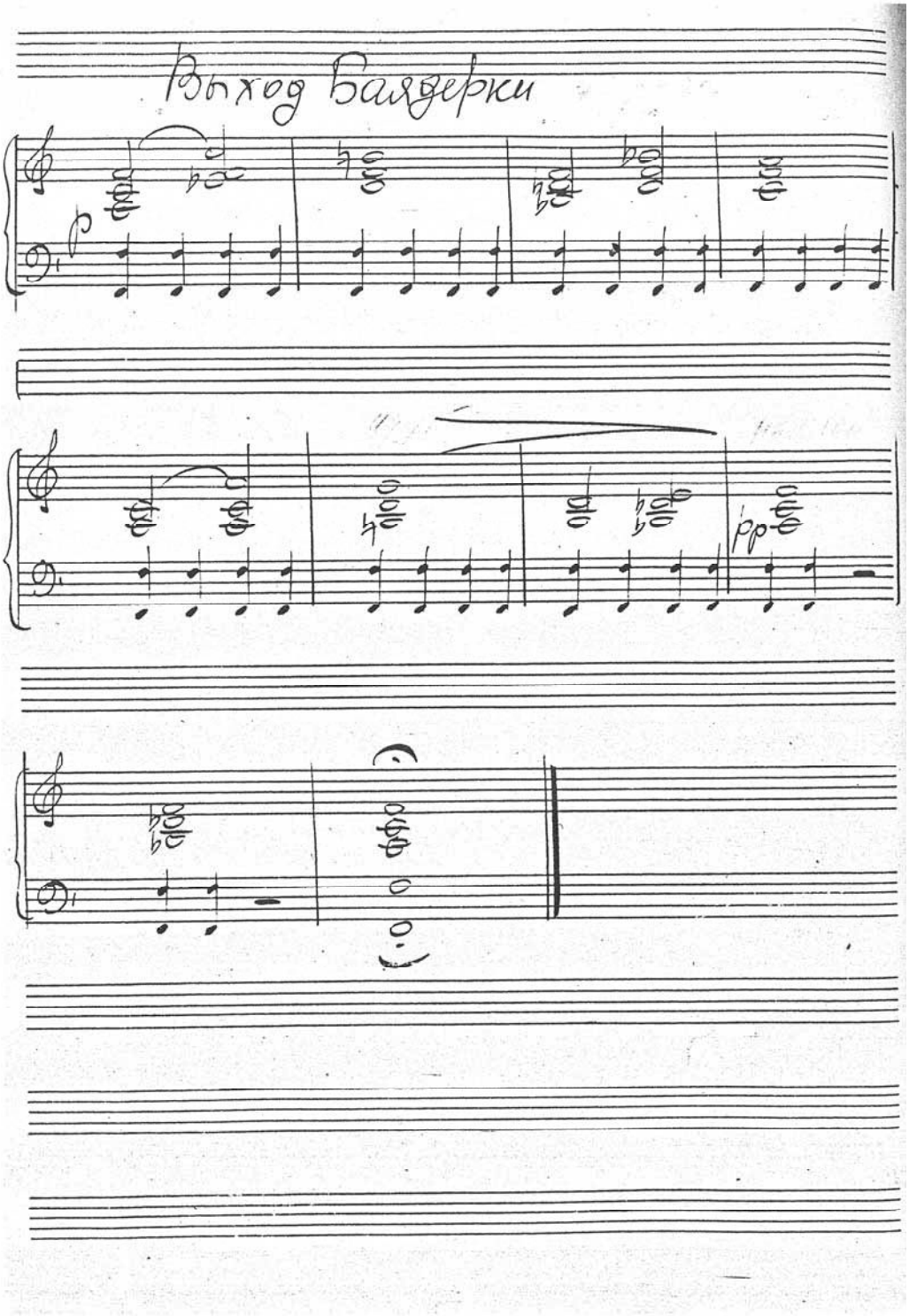
a tempo
pizz


cresc.
tutti
ritem.
a tempo
pp
p


poco a
poco cresc. e acceler.


a tempo


Выход Баядерки
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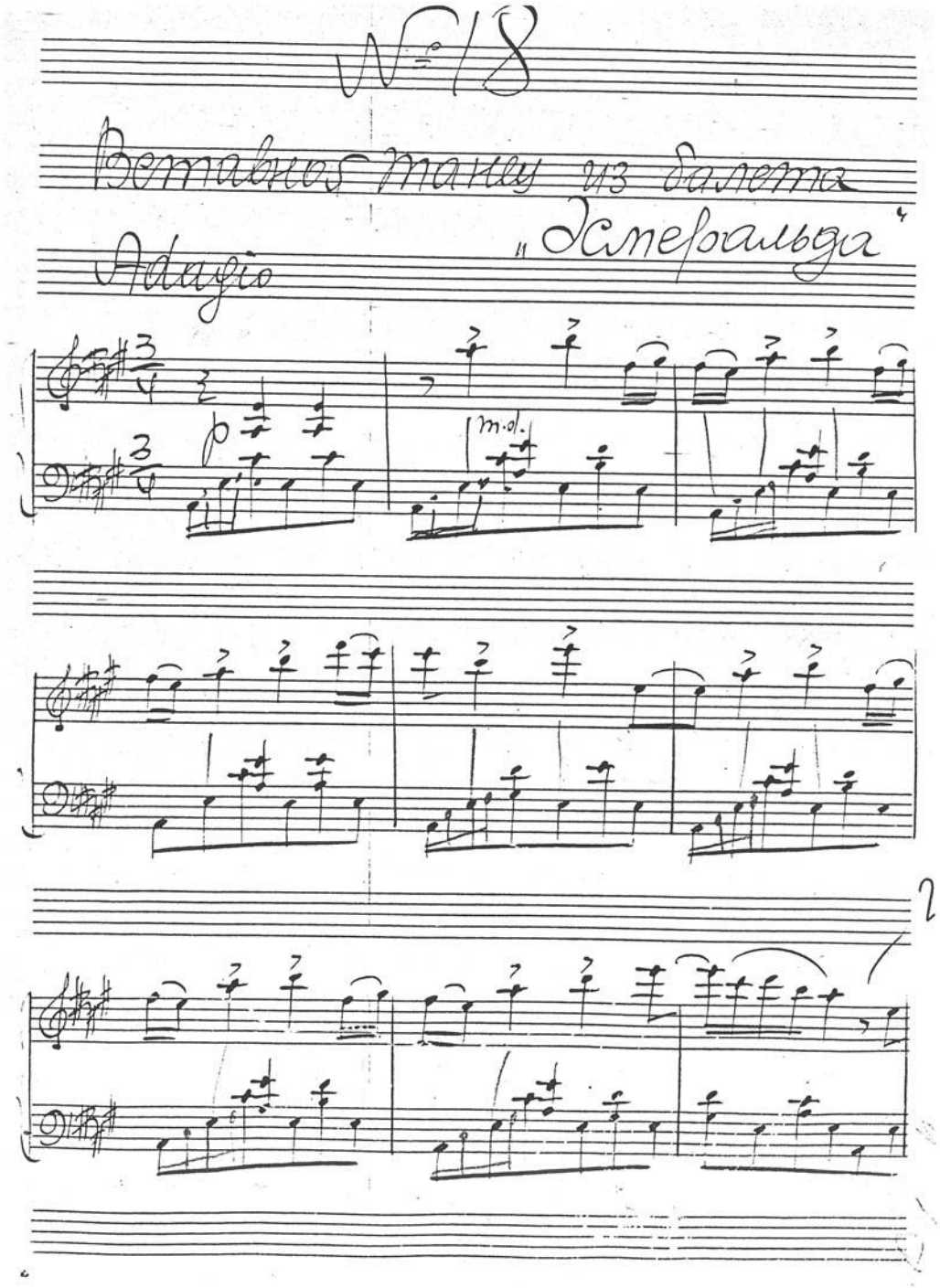
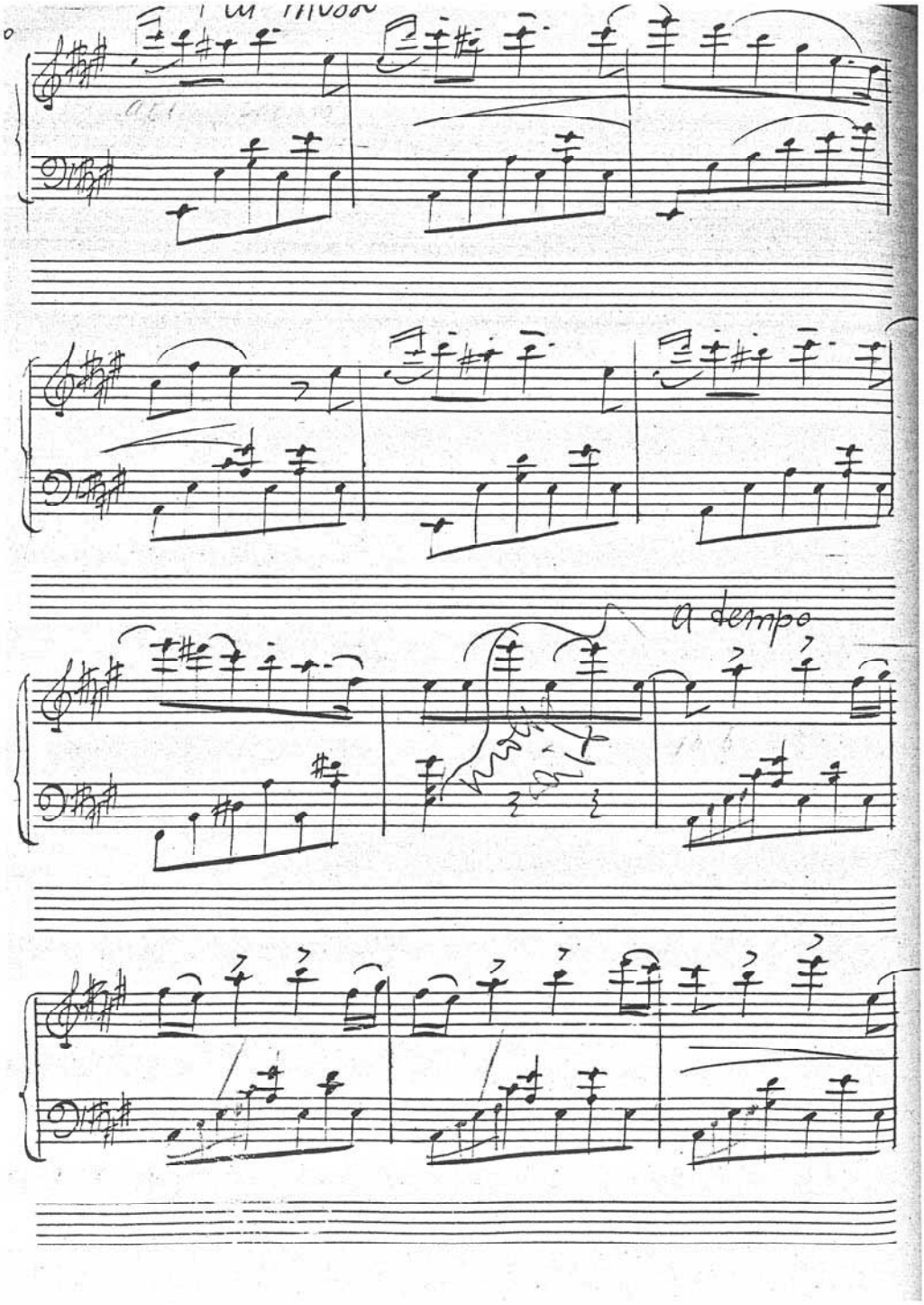

№ 18
Вставное танцу из балета
„Эсмеральда"
Adagio
p
m.d.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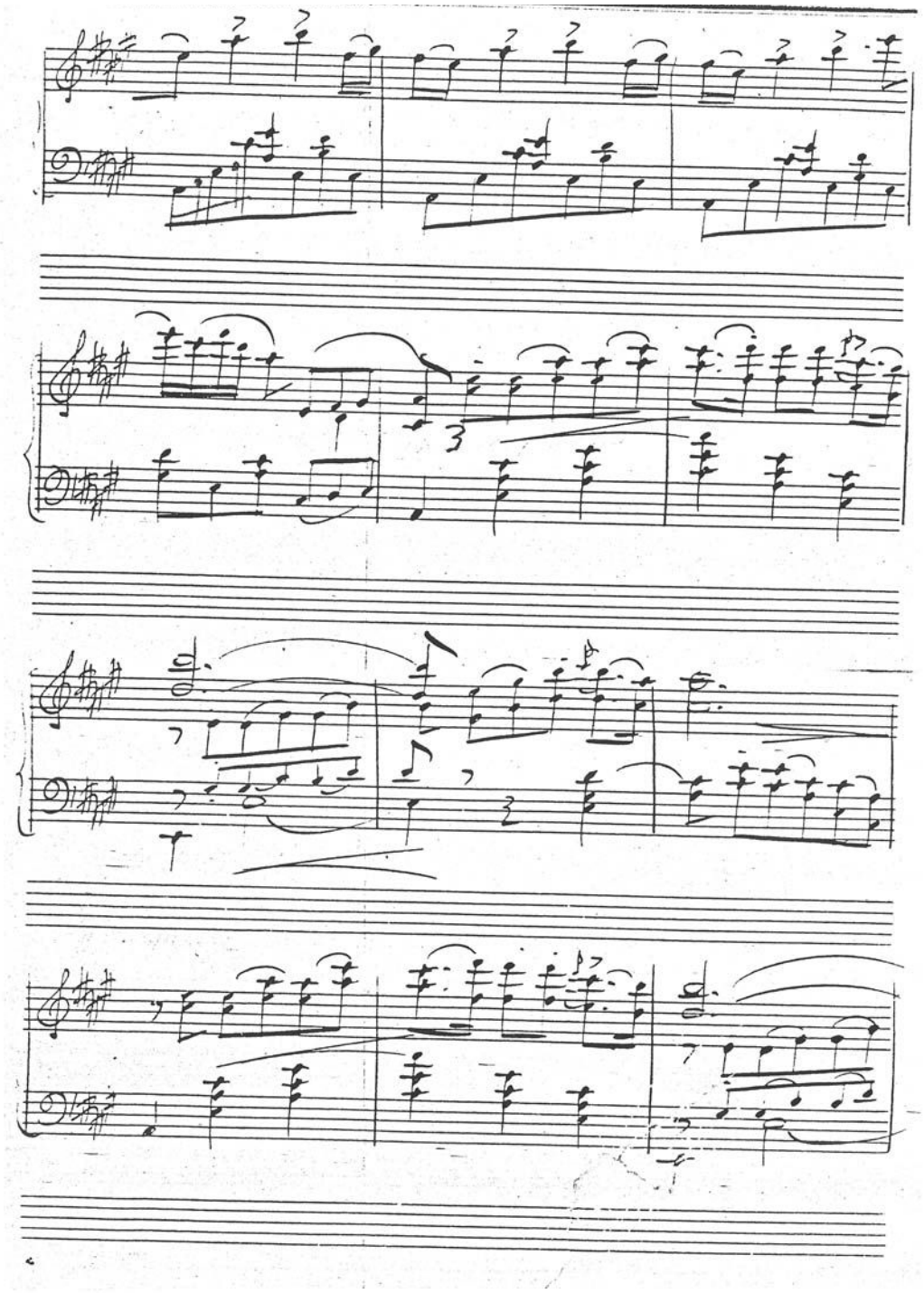
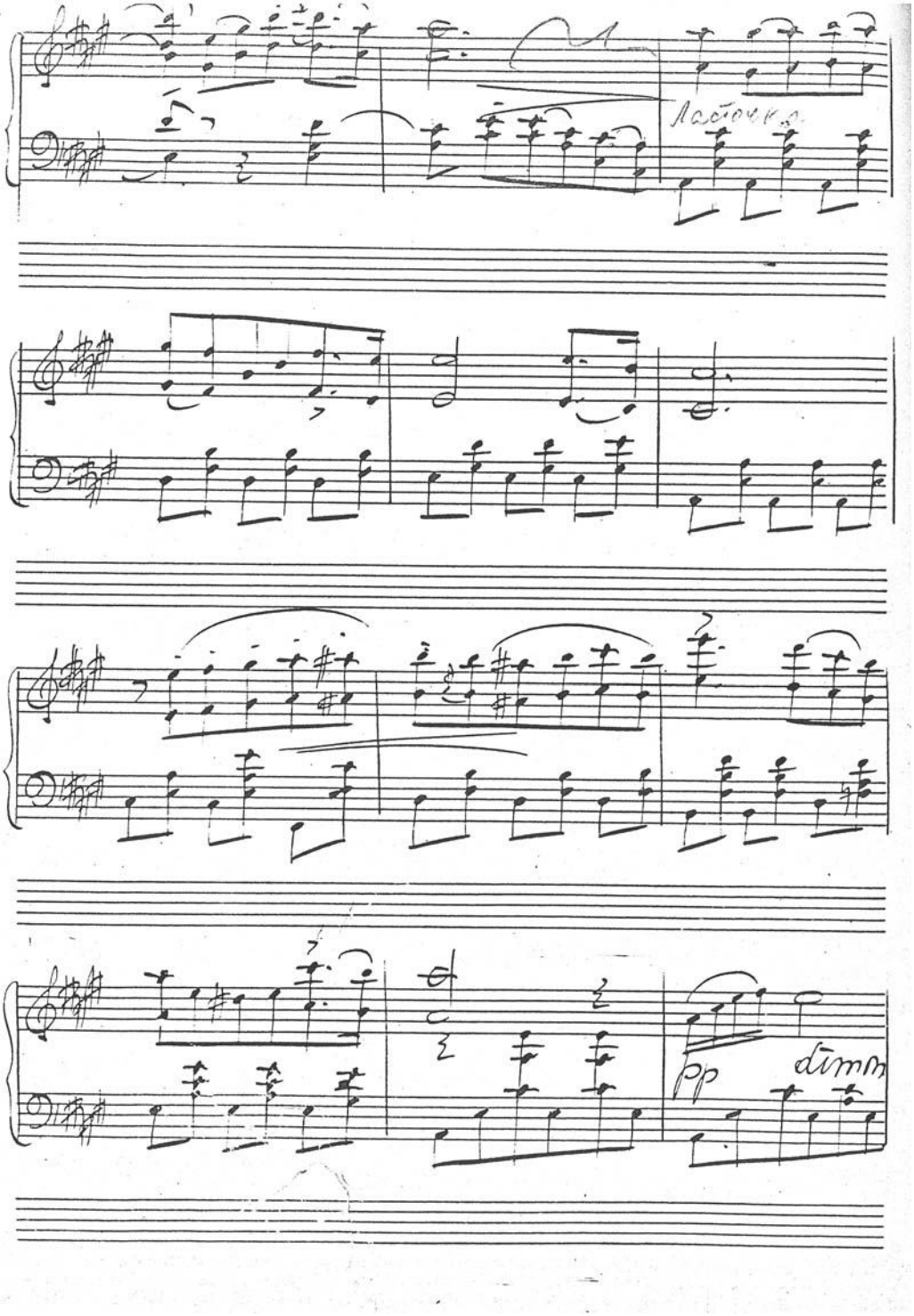
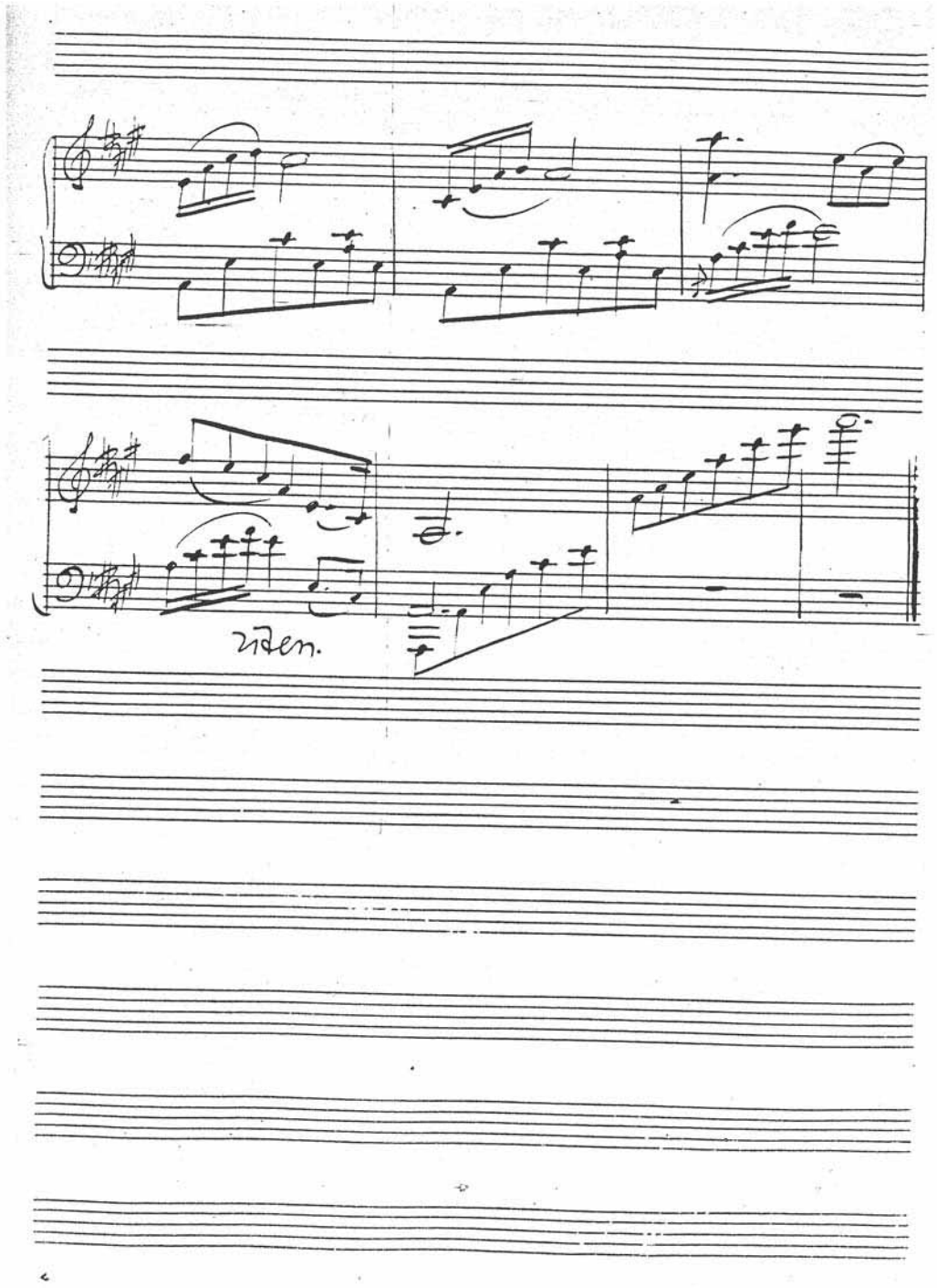



pp
dimm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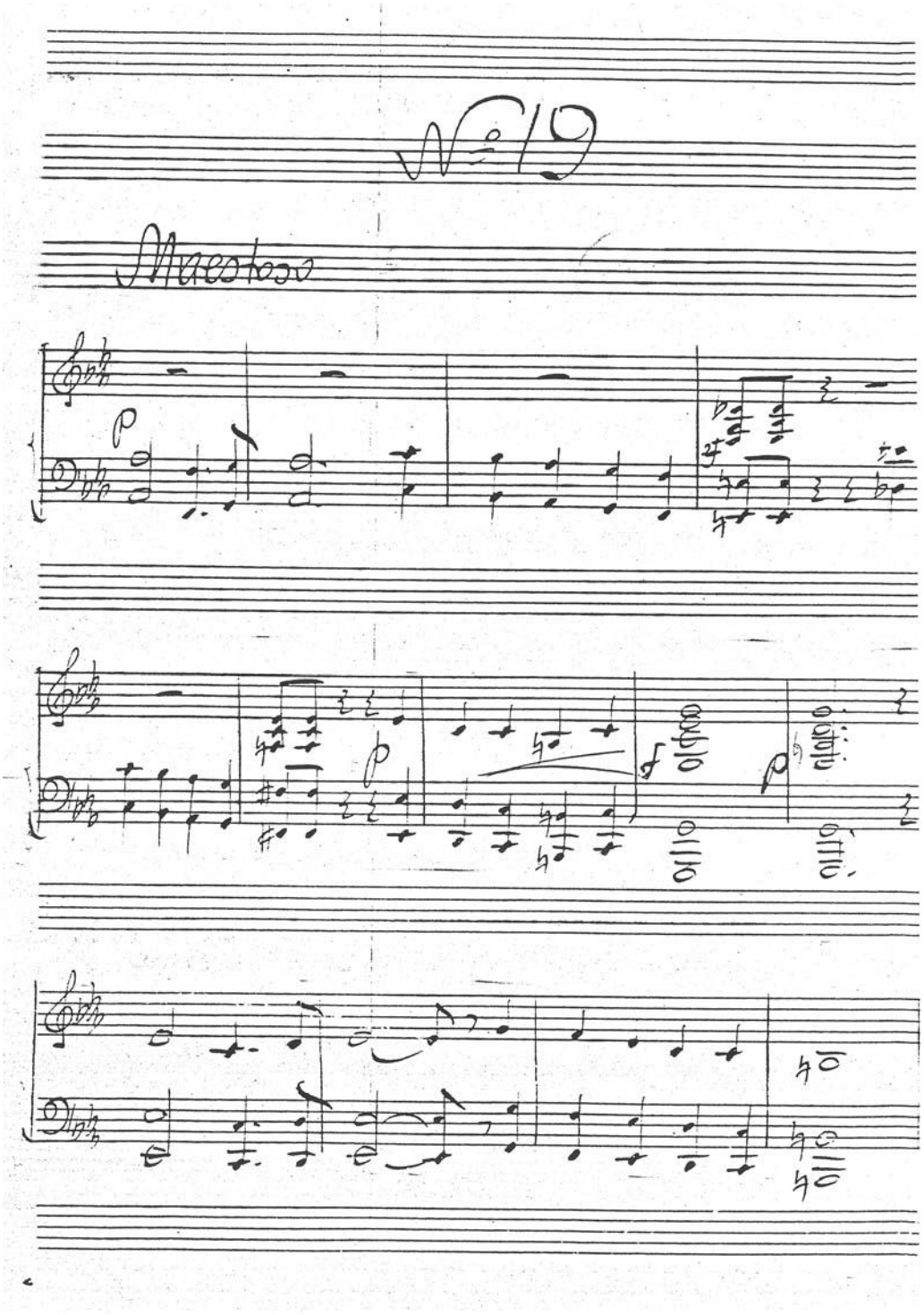
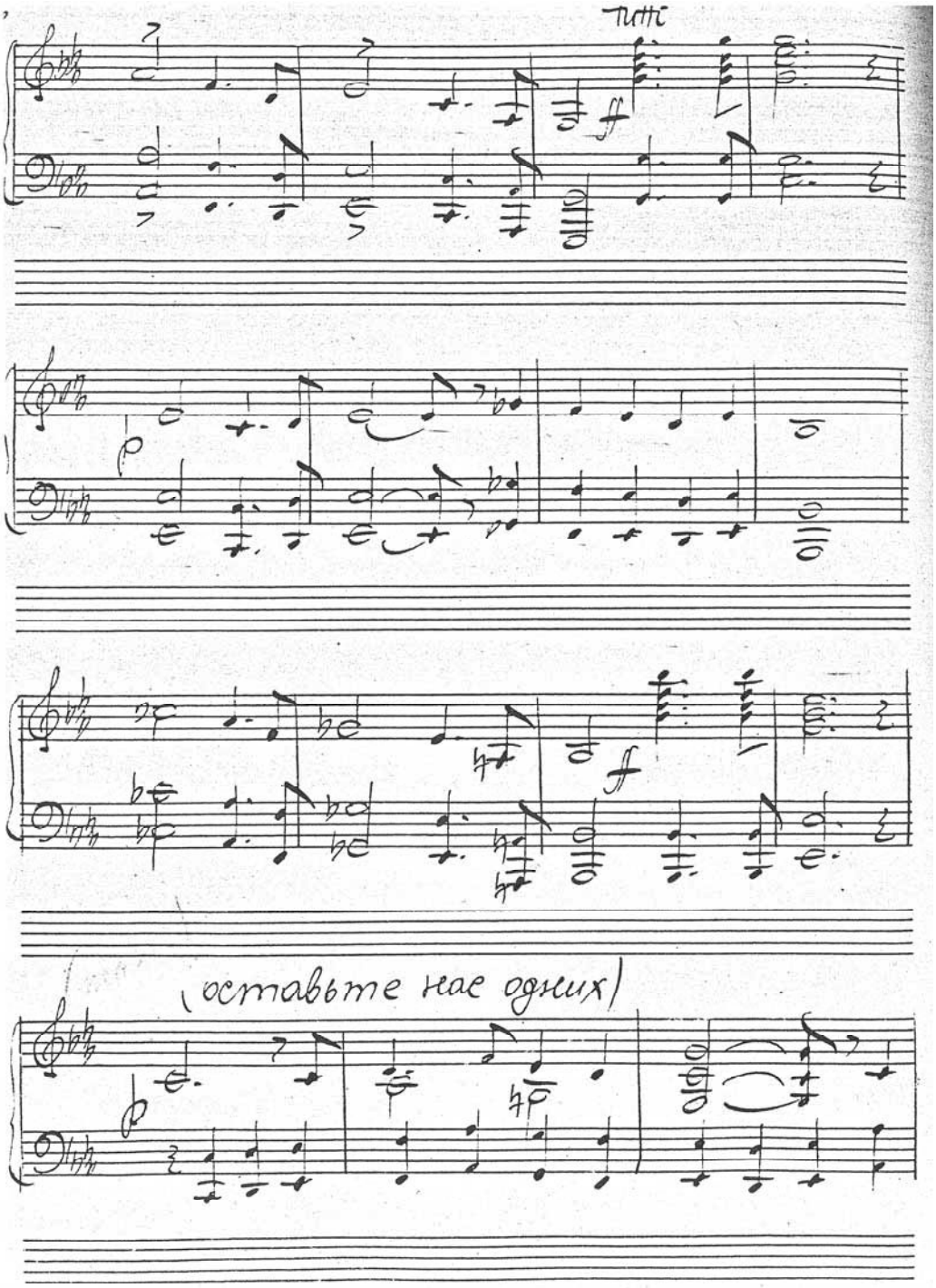
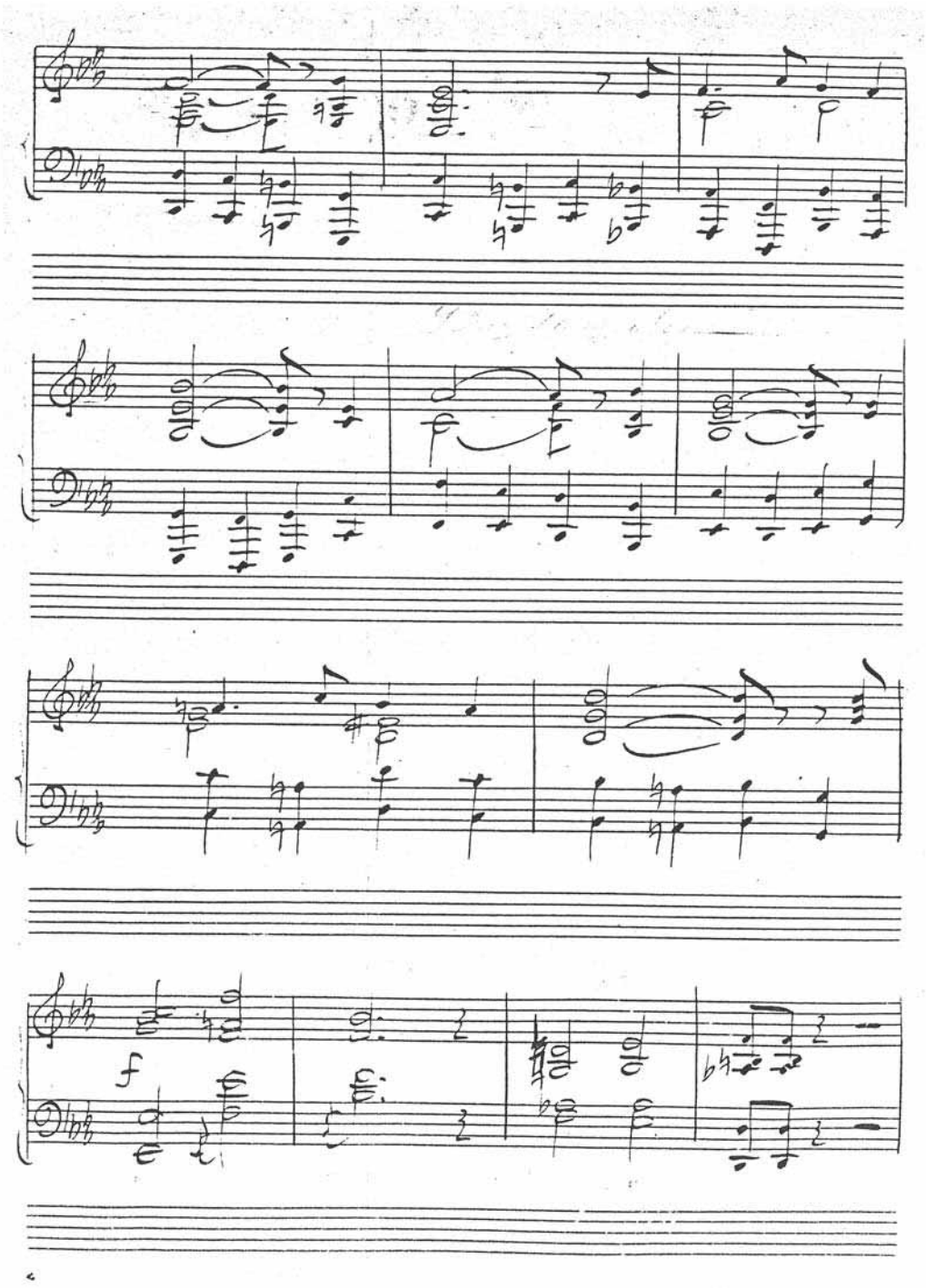

N°19
Maestoso


Tutti
(оставьте нас одних)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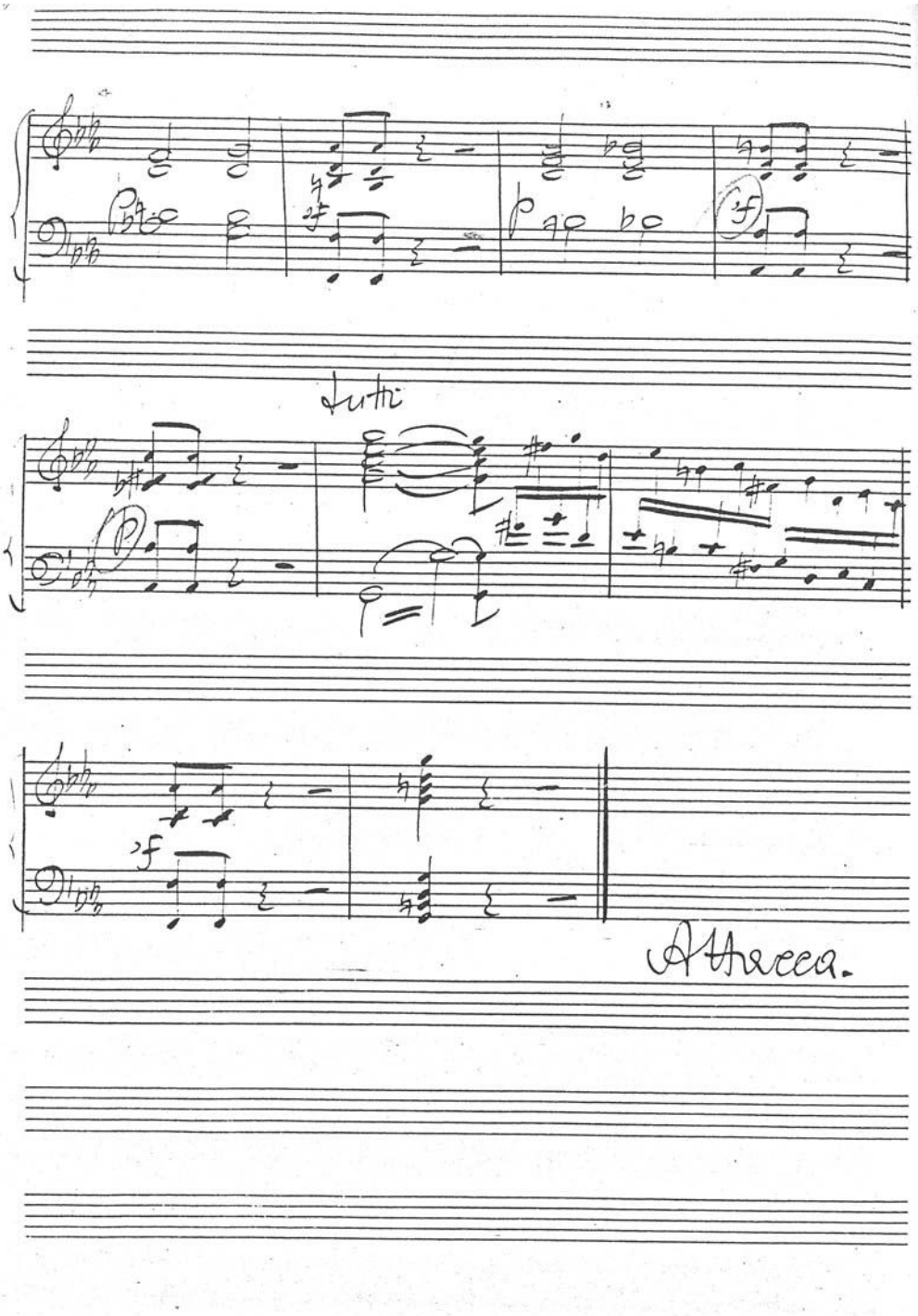
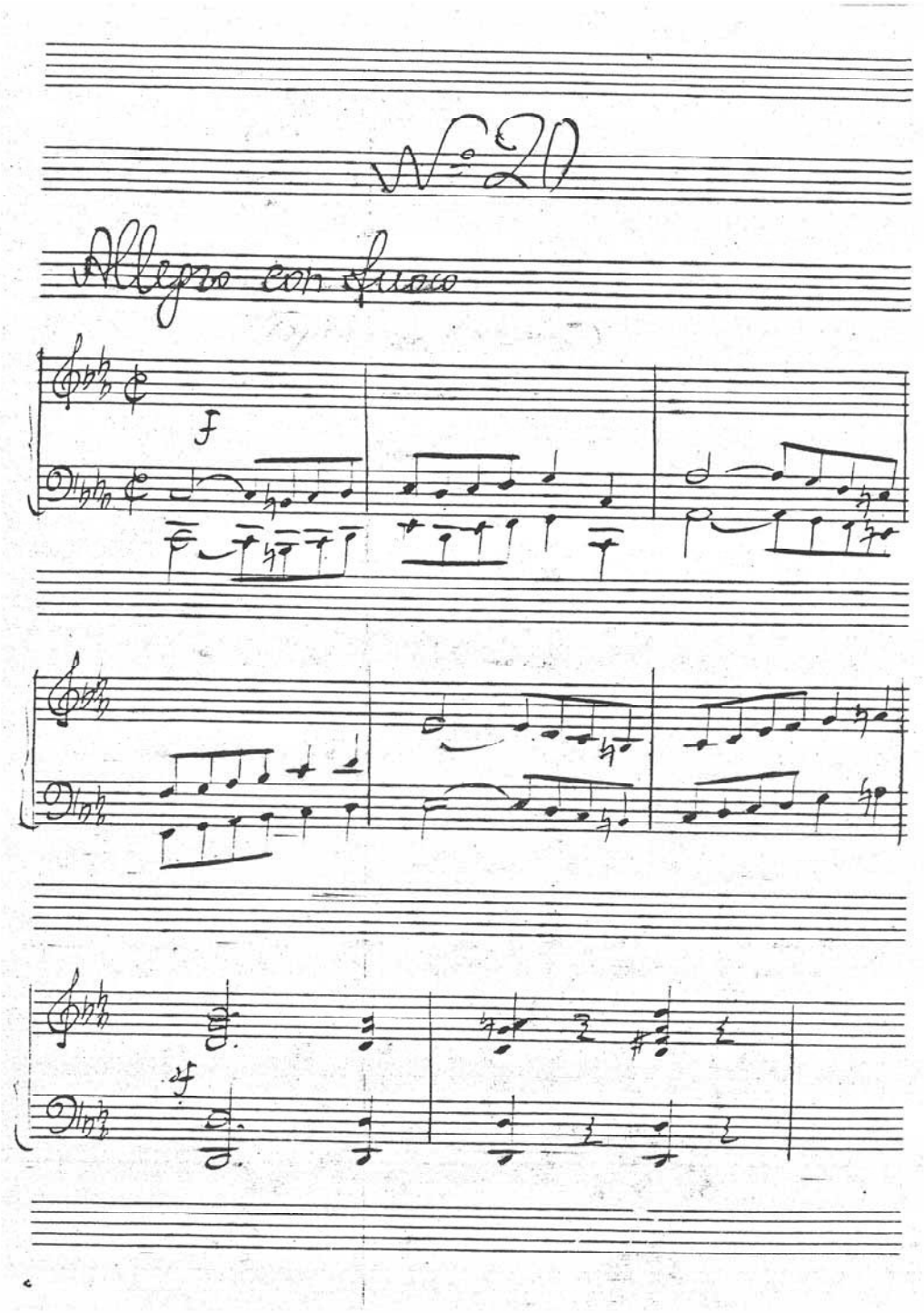
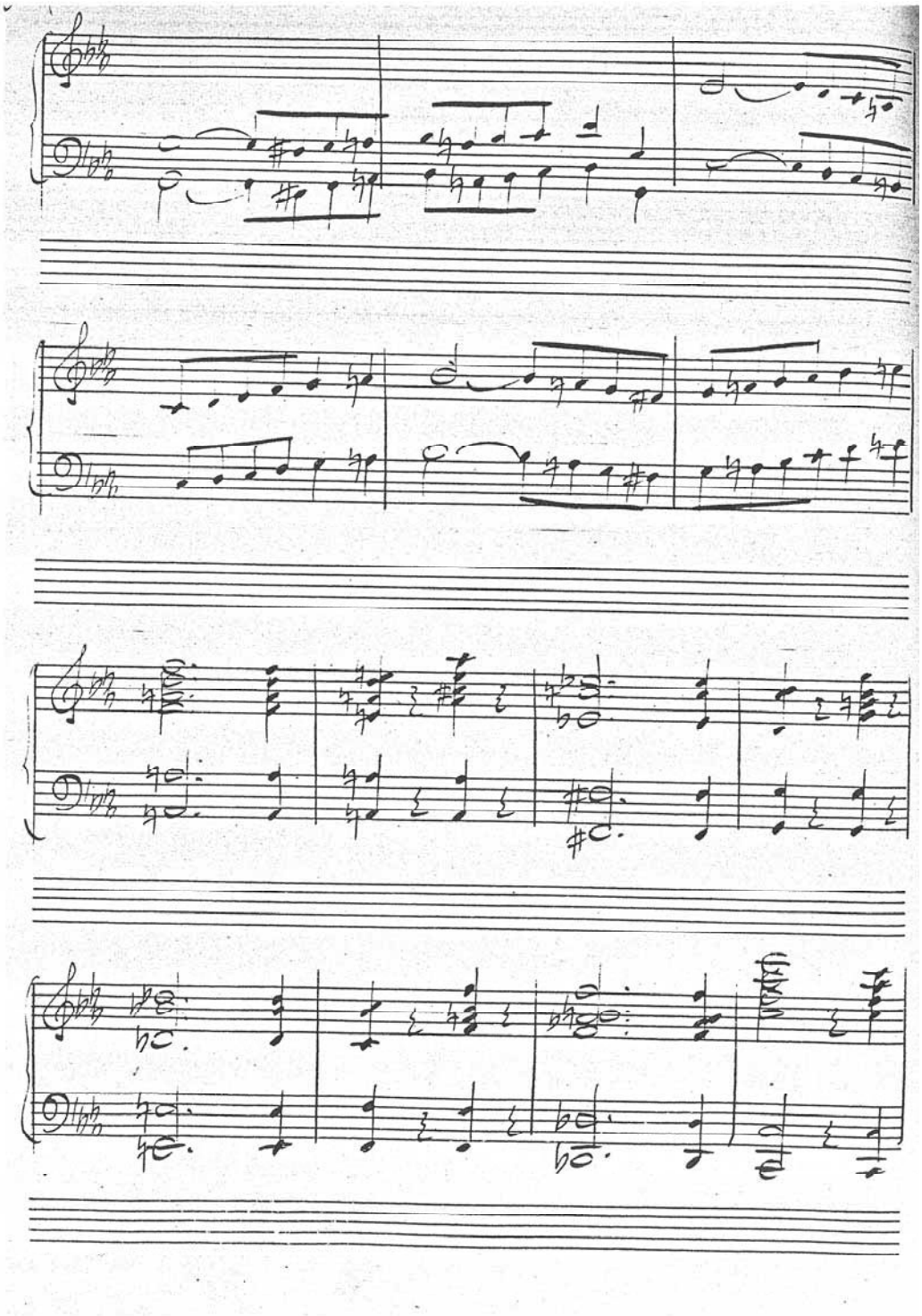
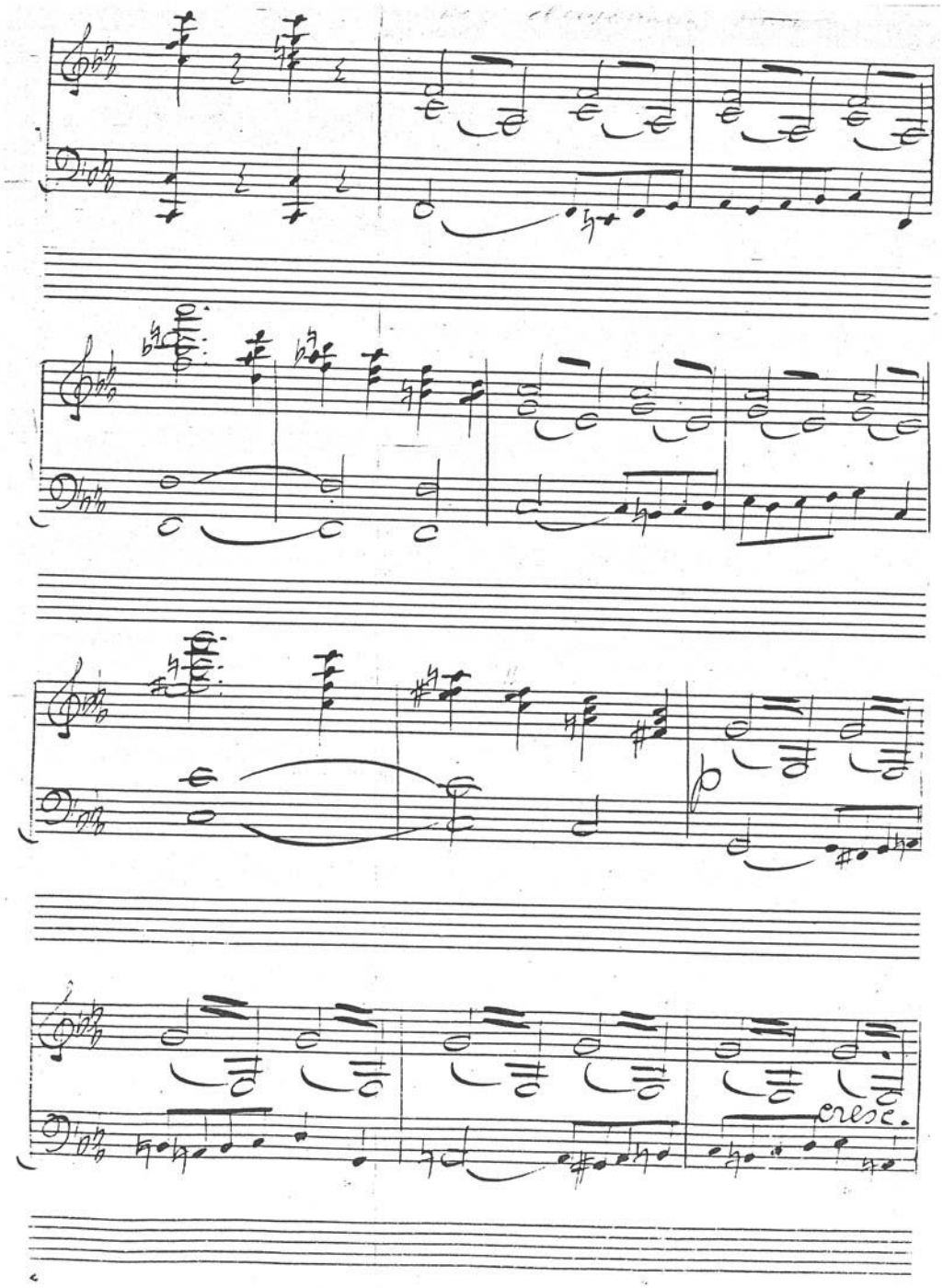
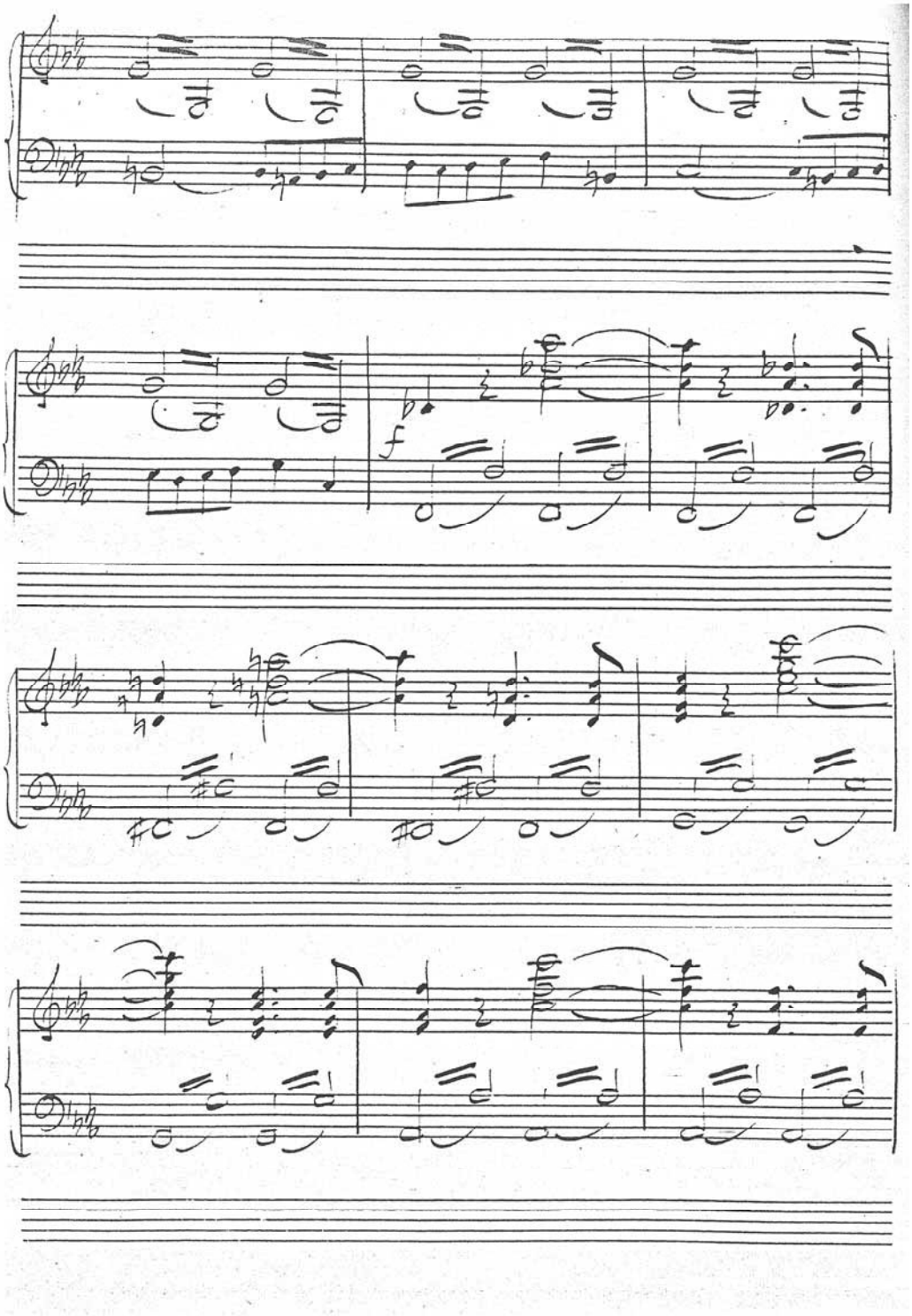

tutti
Attacca.


N°20
Allegro con fuoco
f




p
cresc.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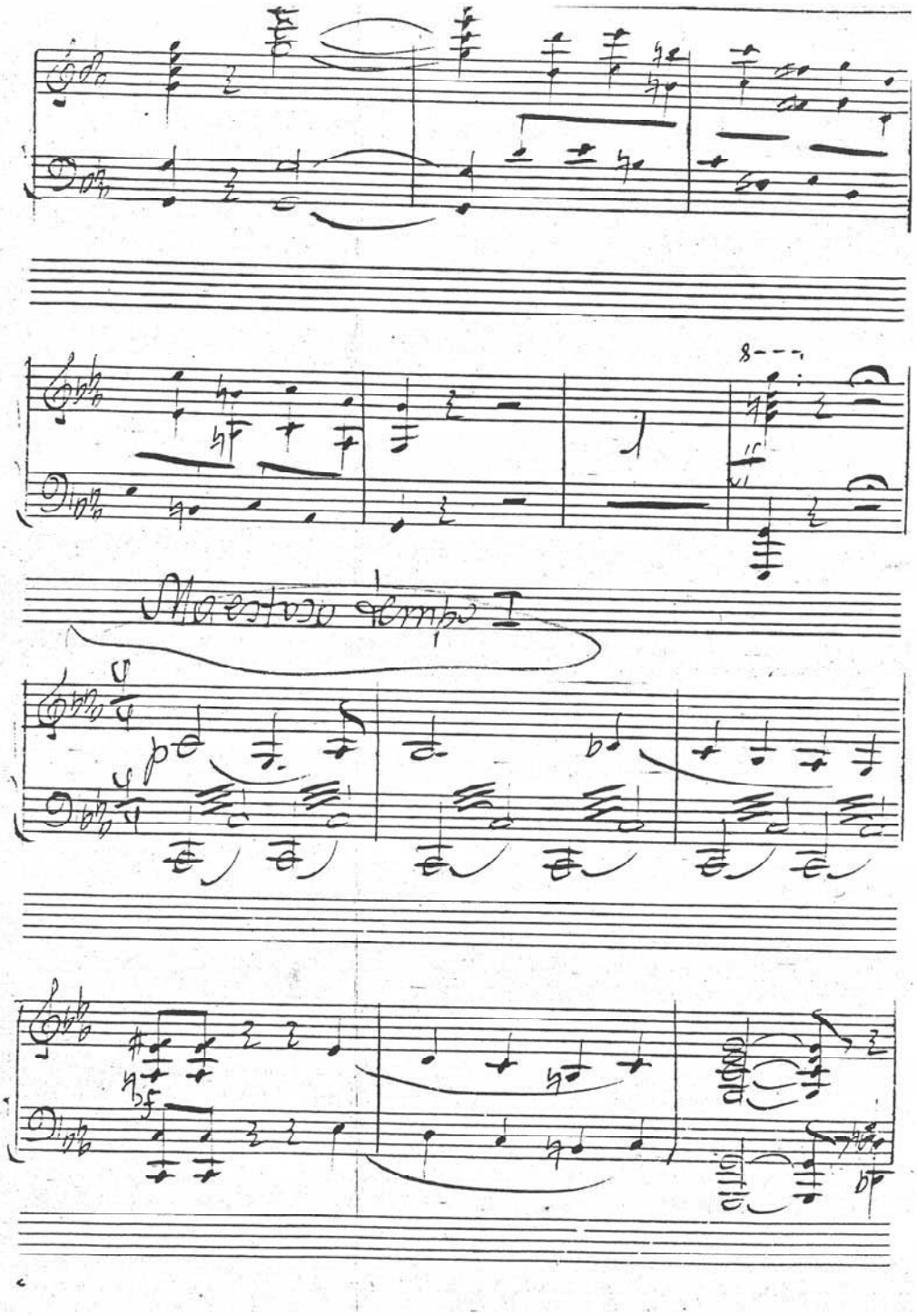
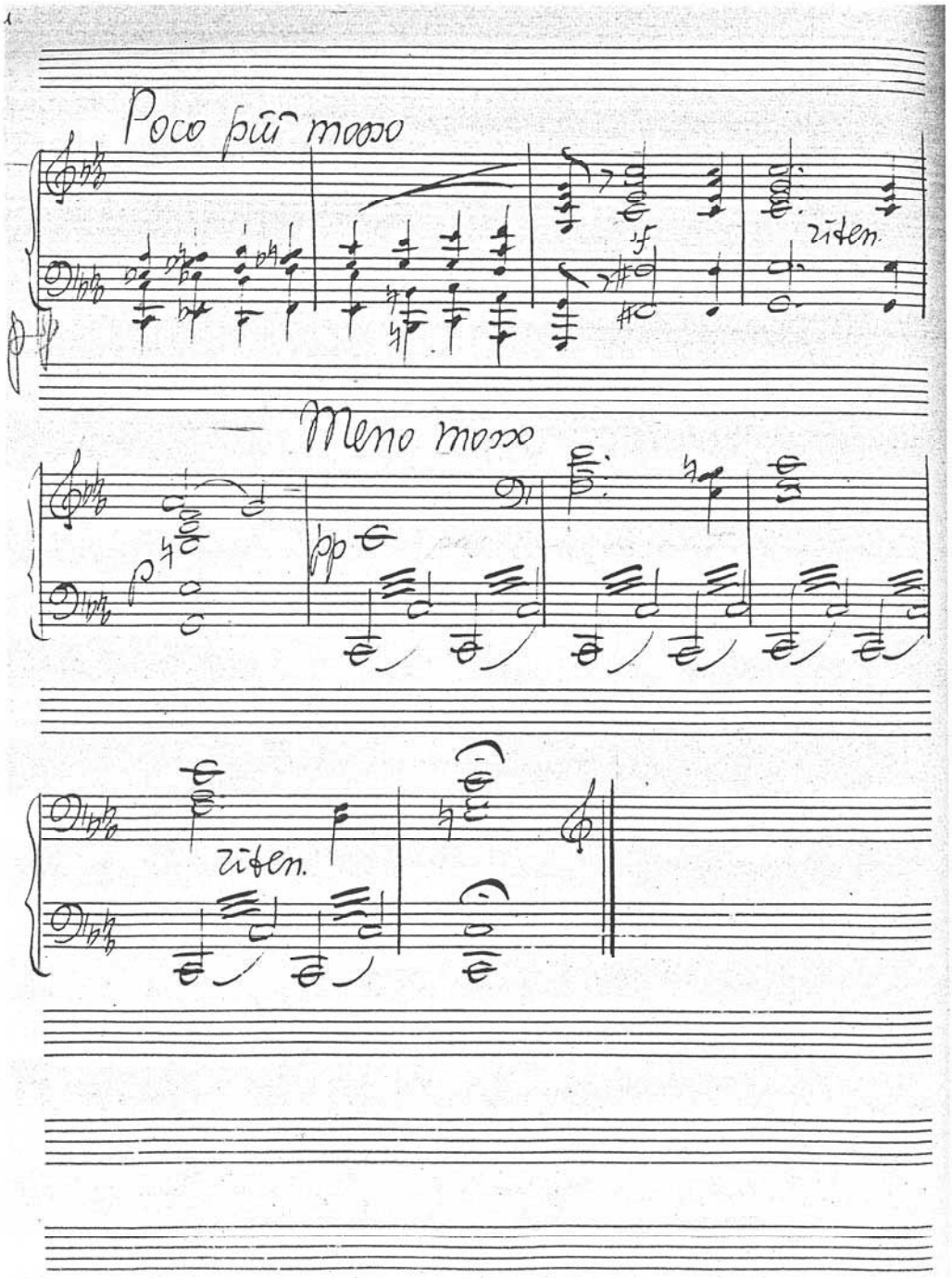
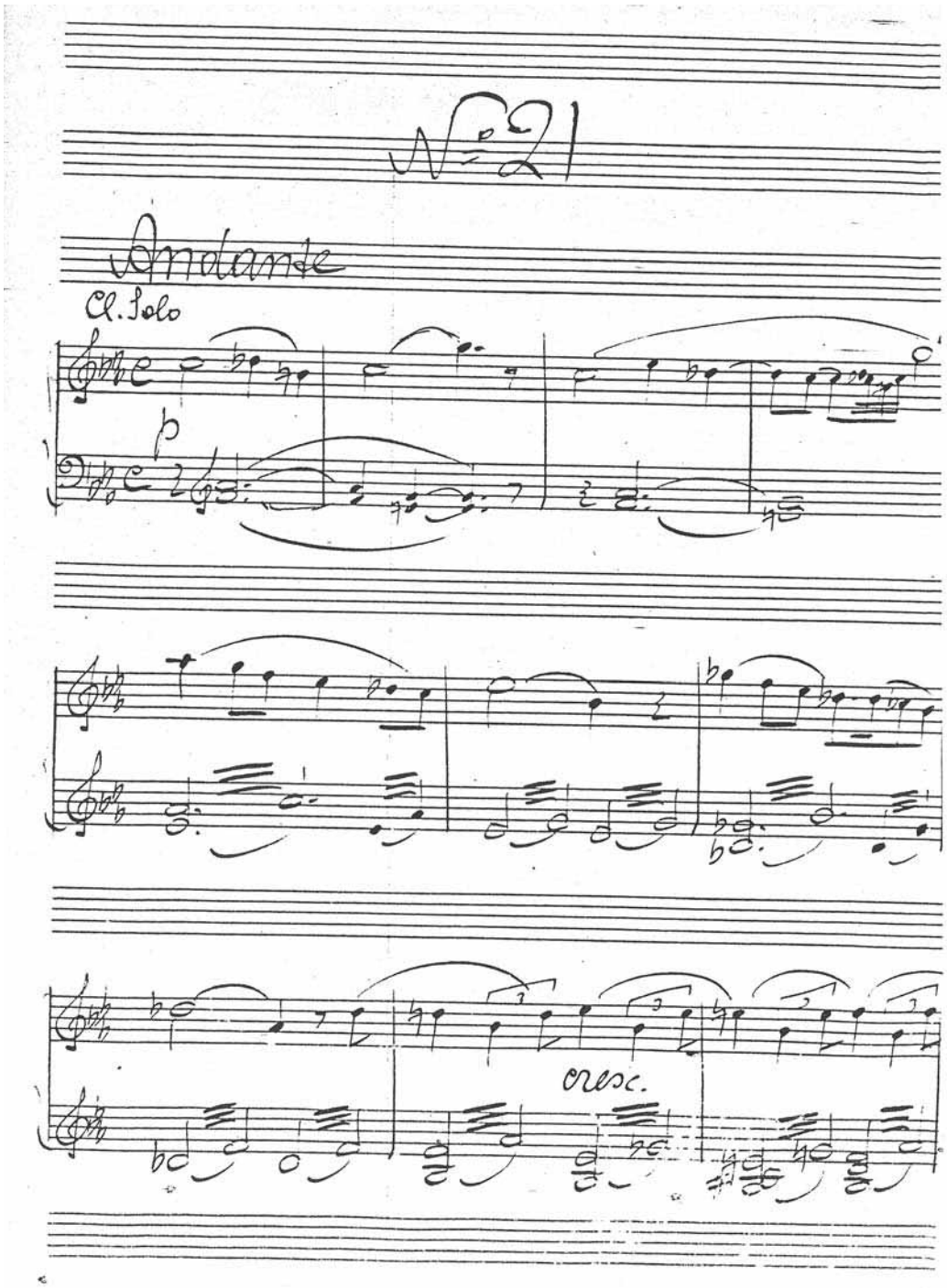
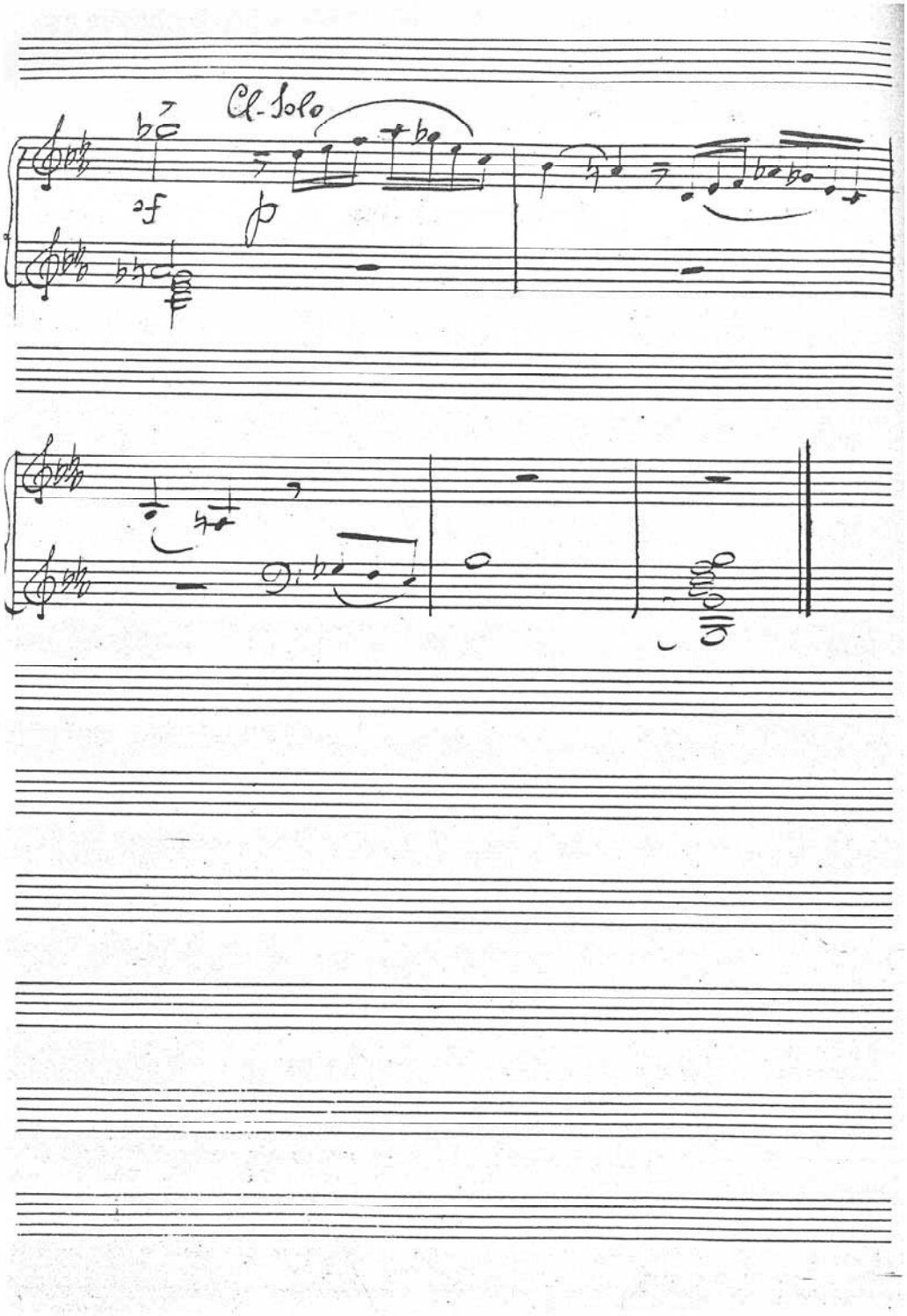
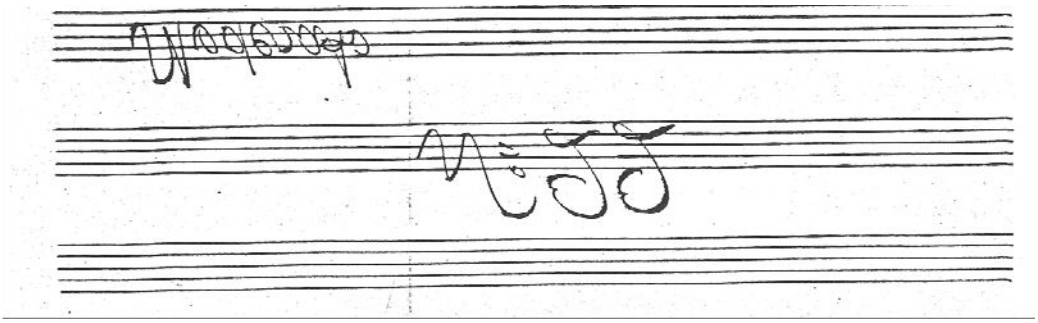
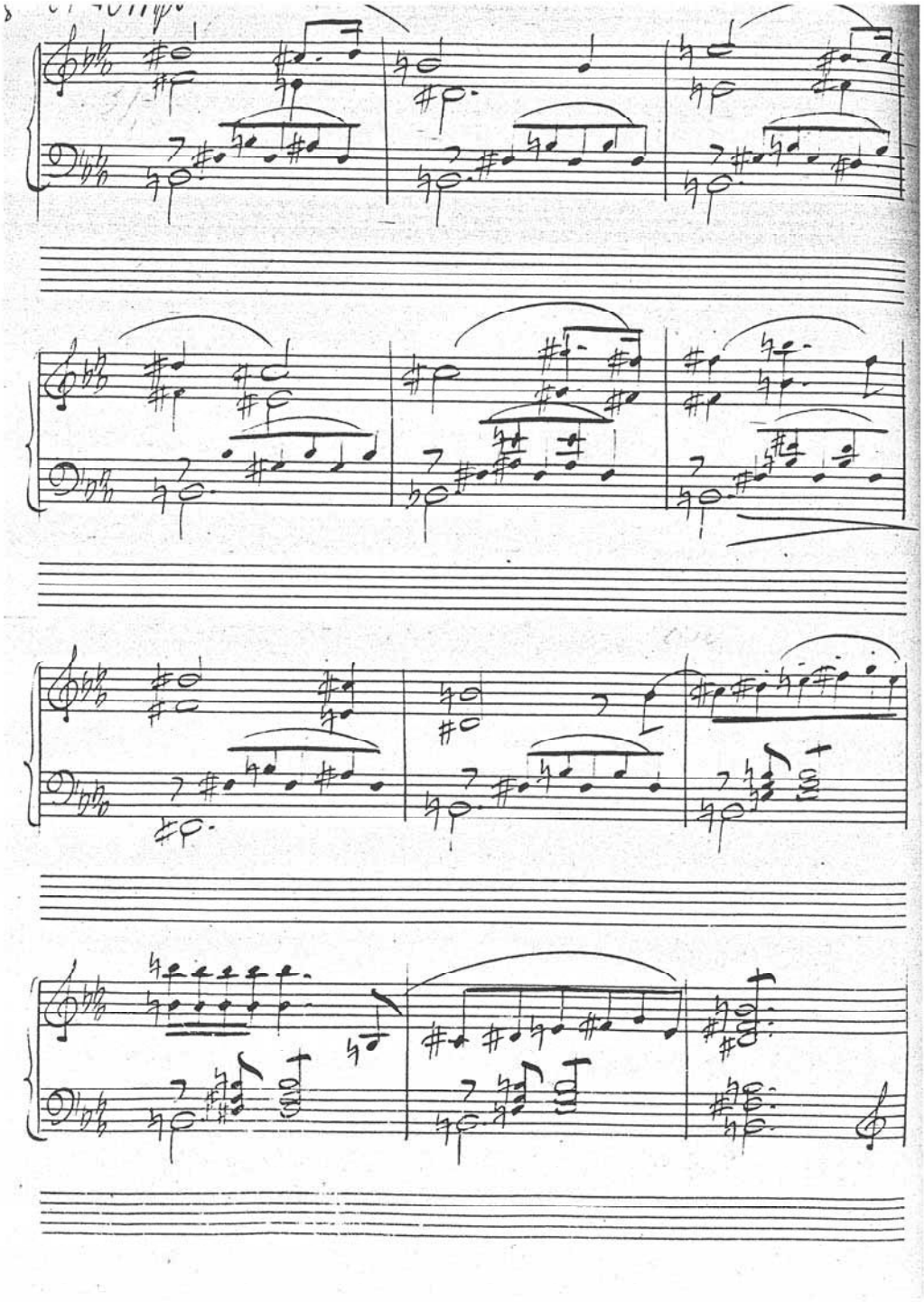


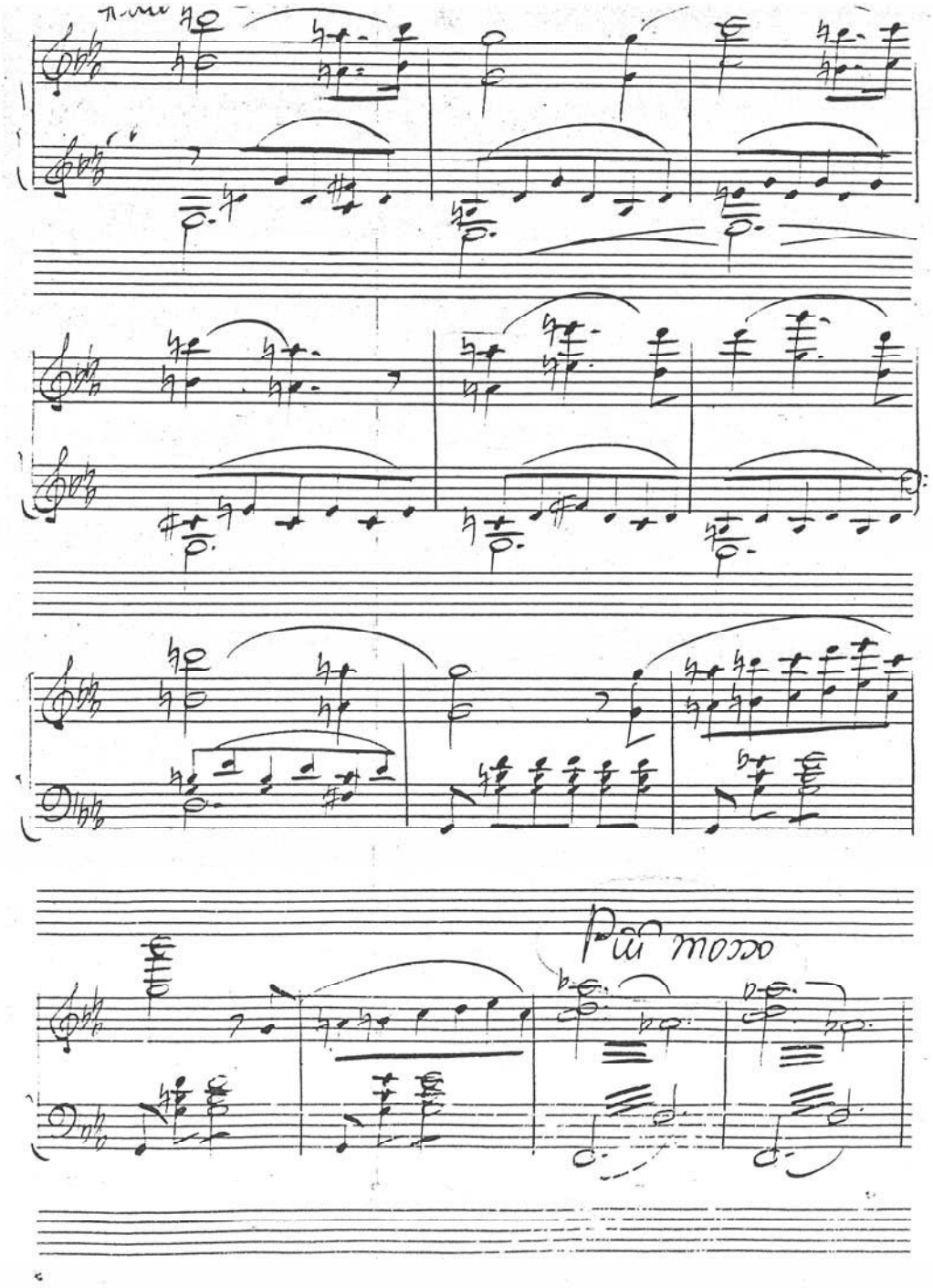

Poco più mosso
ritem.
Meno mosso
pp
ritem.

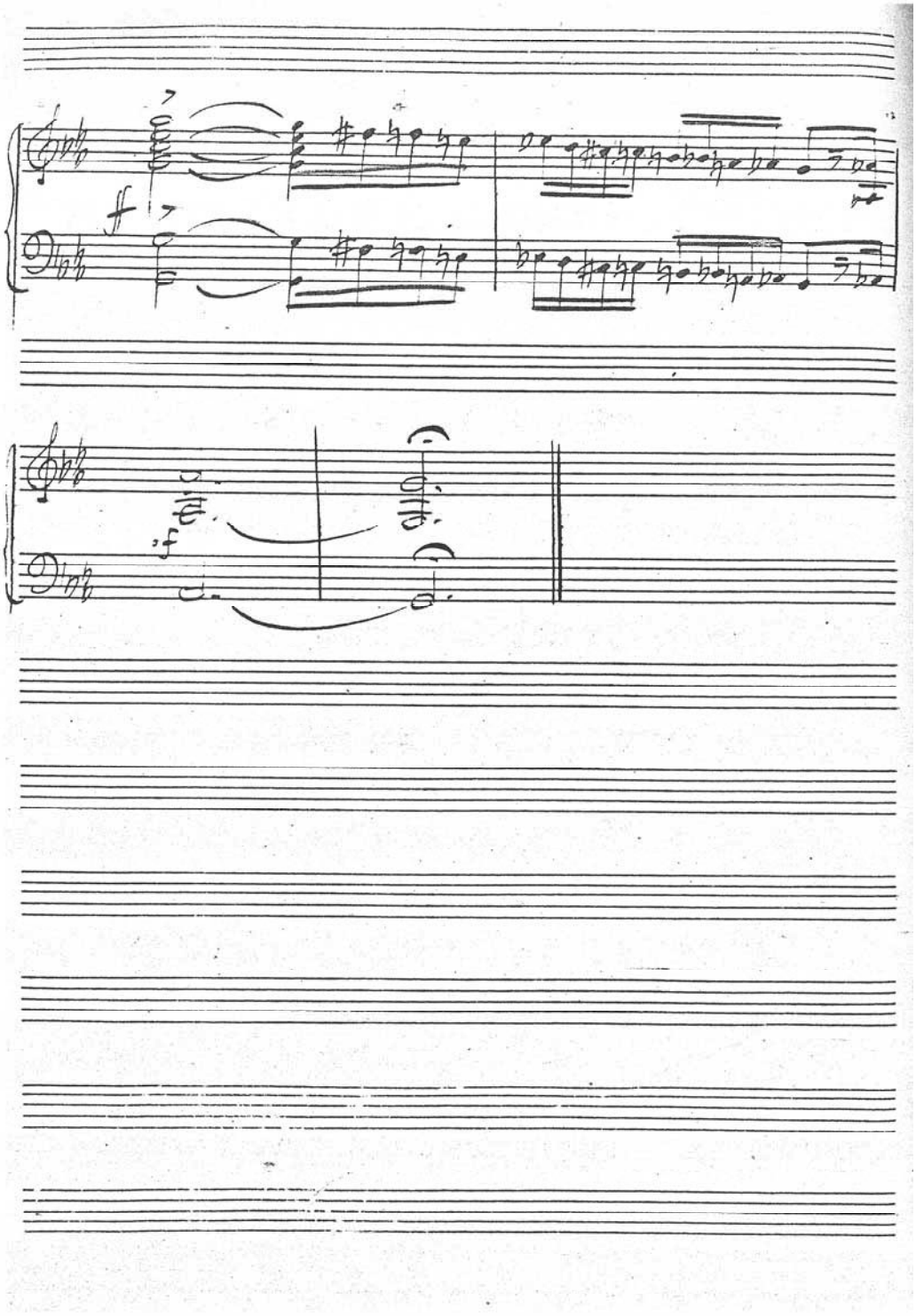

N°21
Andante
Cl. Solo
p
cresc.

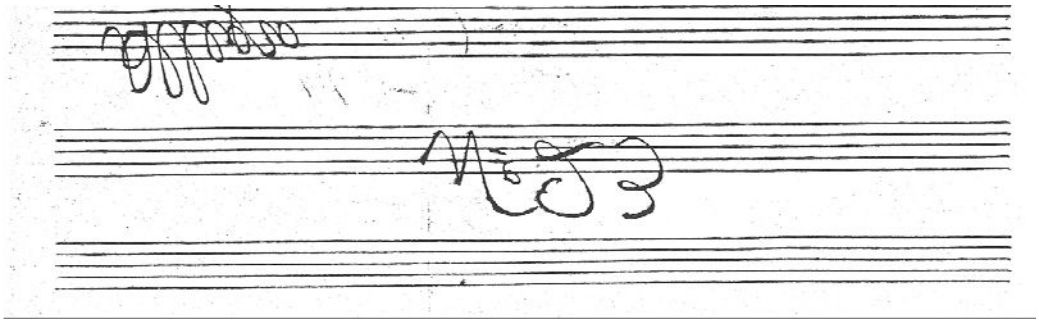

Cl. Solo
of
p

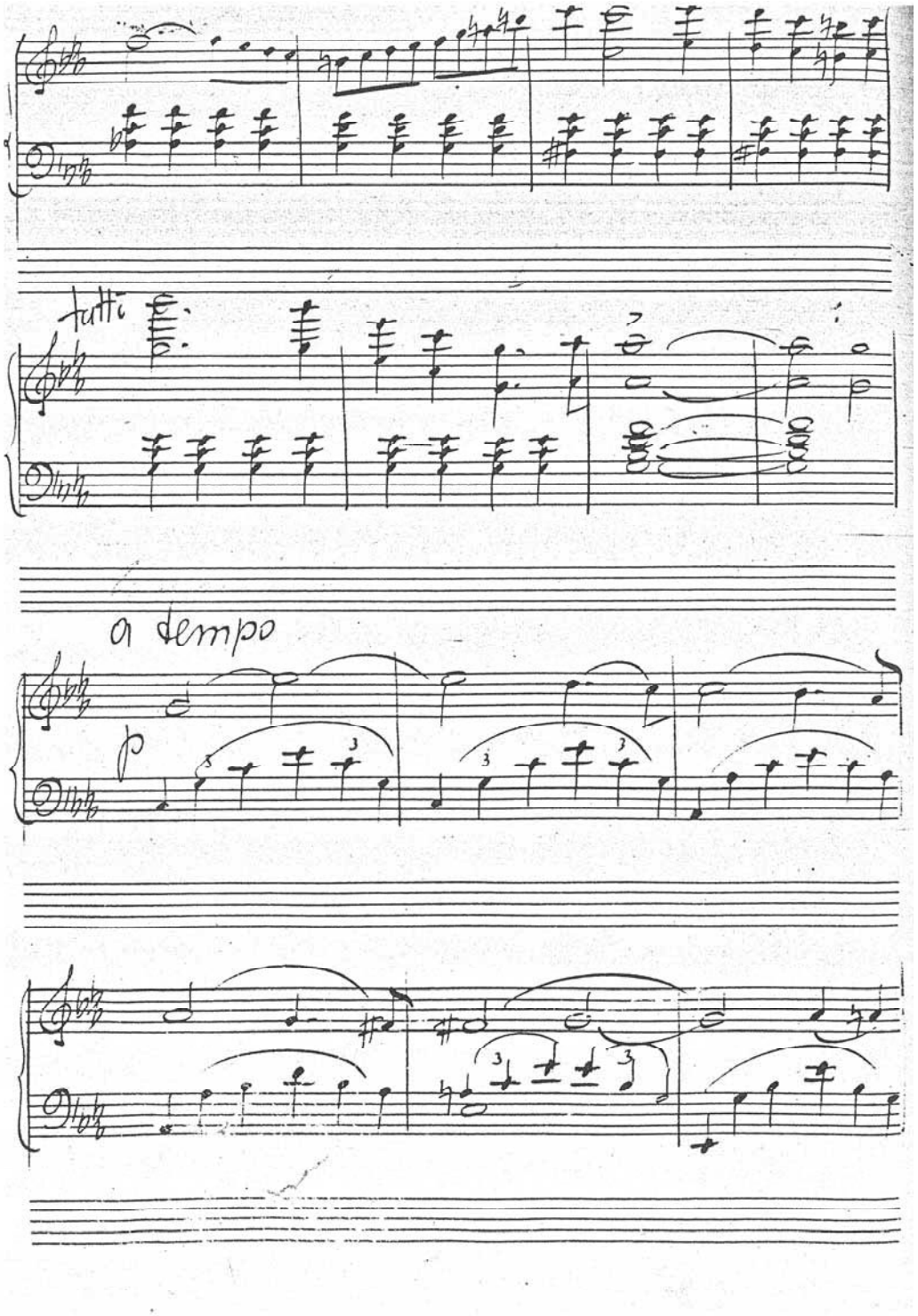


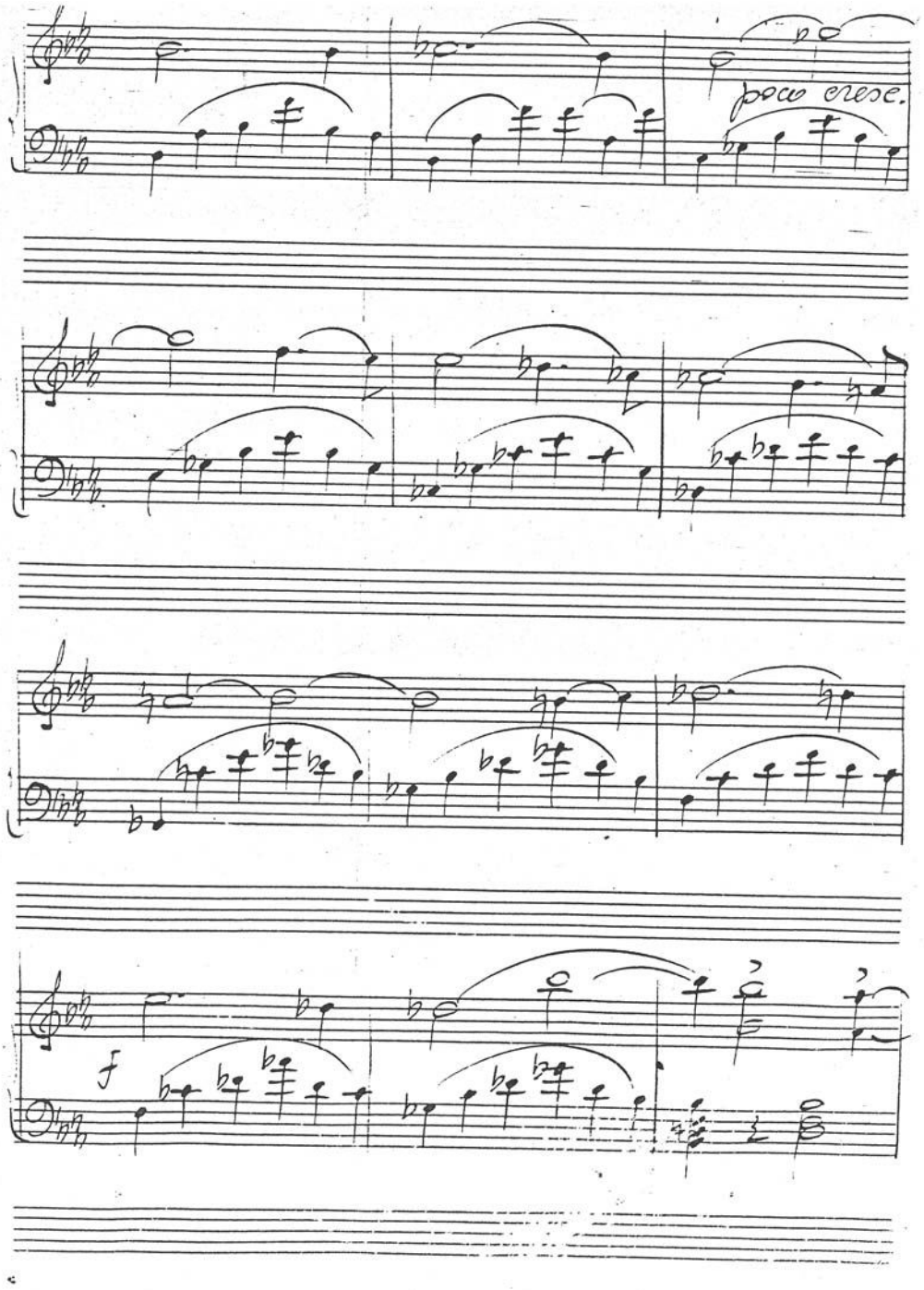


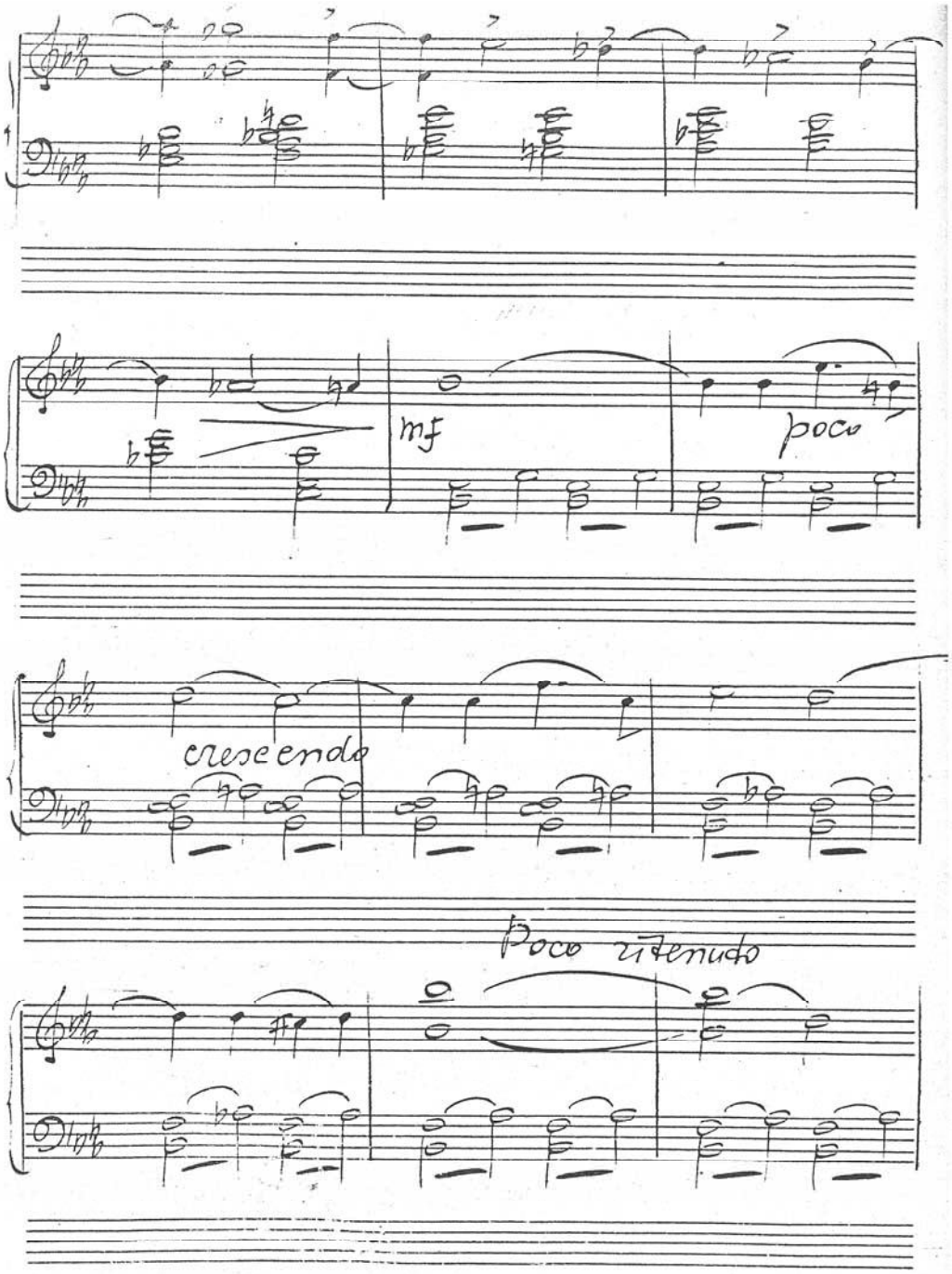

Più mosso

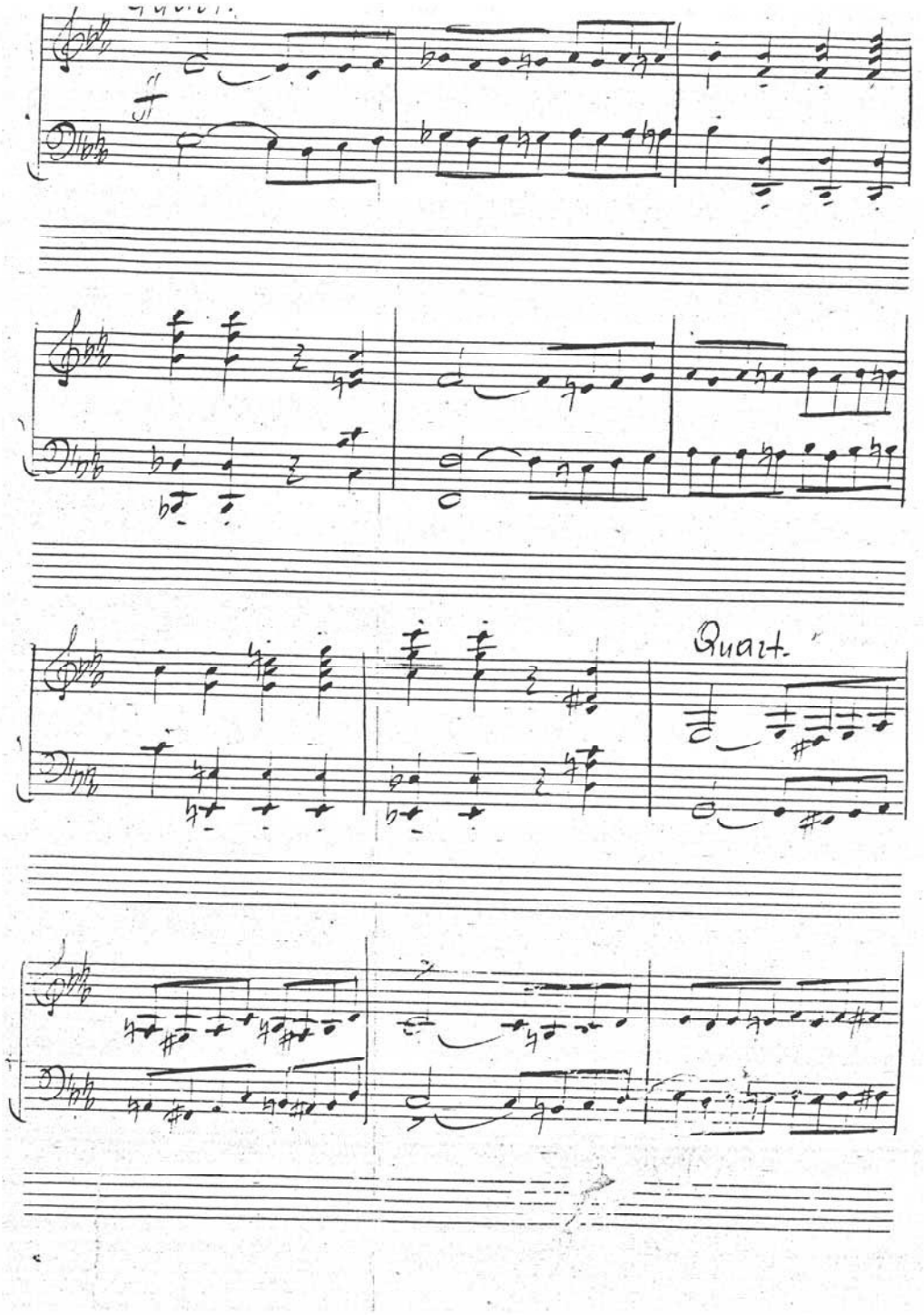


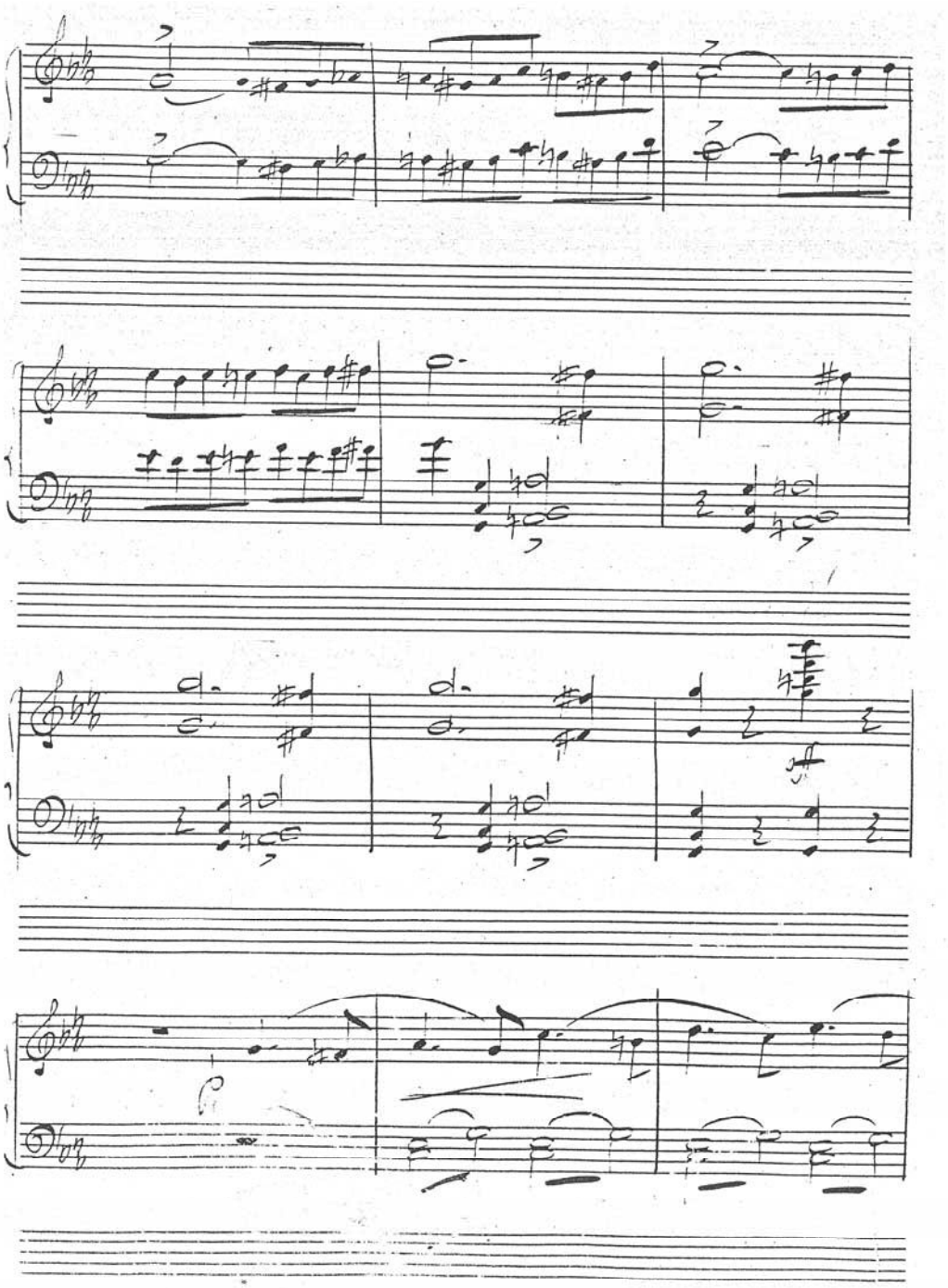


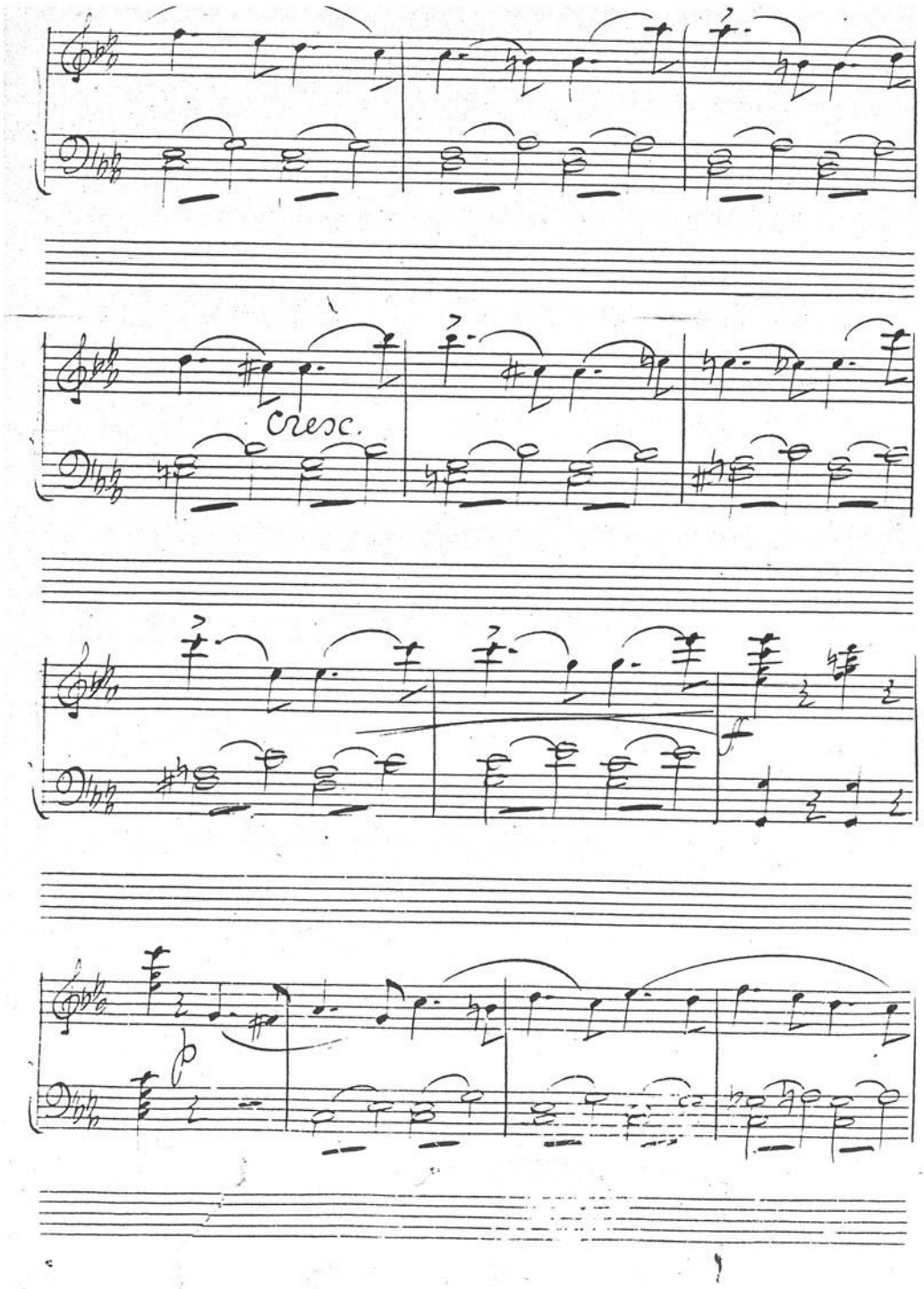

tutti
a tempo
p


poco cresc.
f


mf
poco
crescendo
Poco ritenuto


Quart.




cresc.
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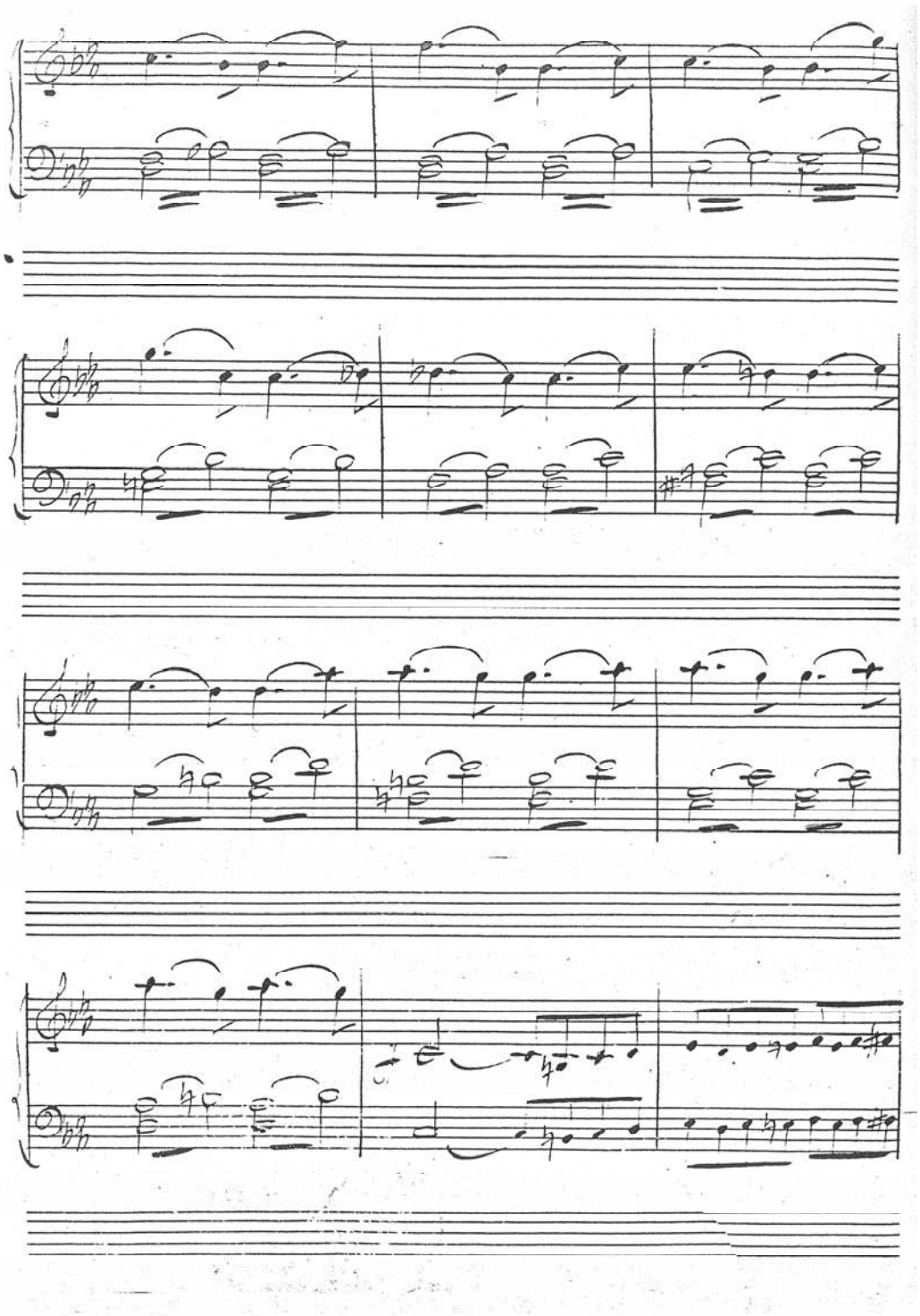

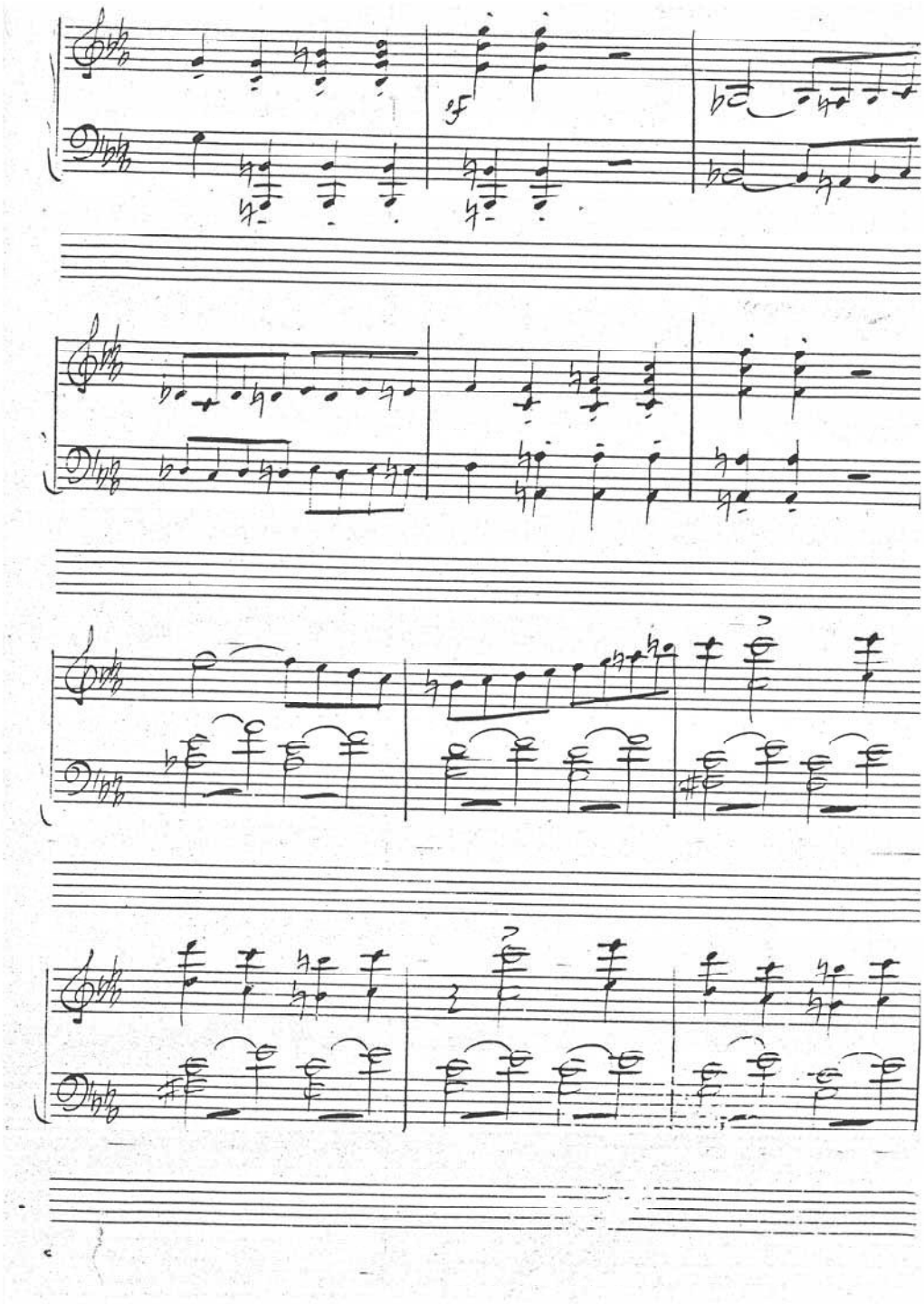

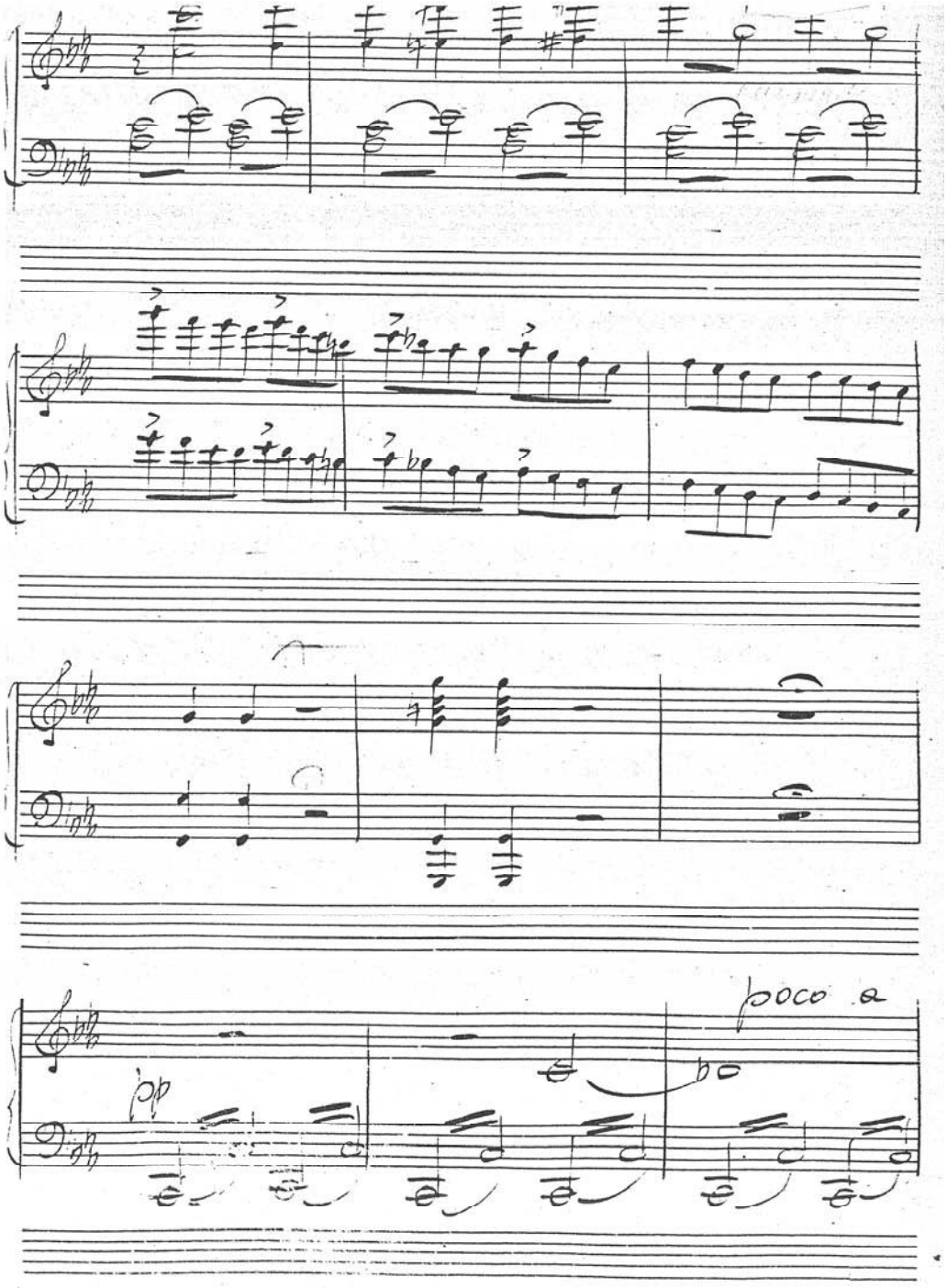
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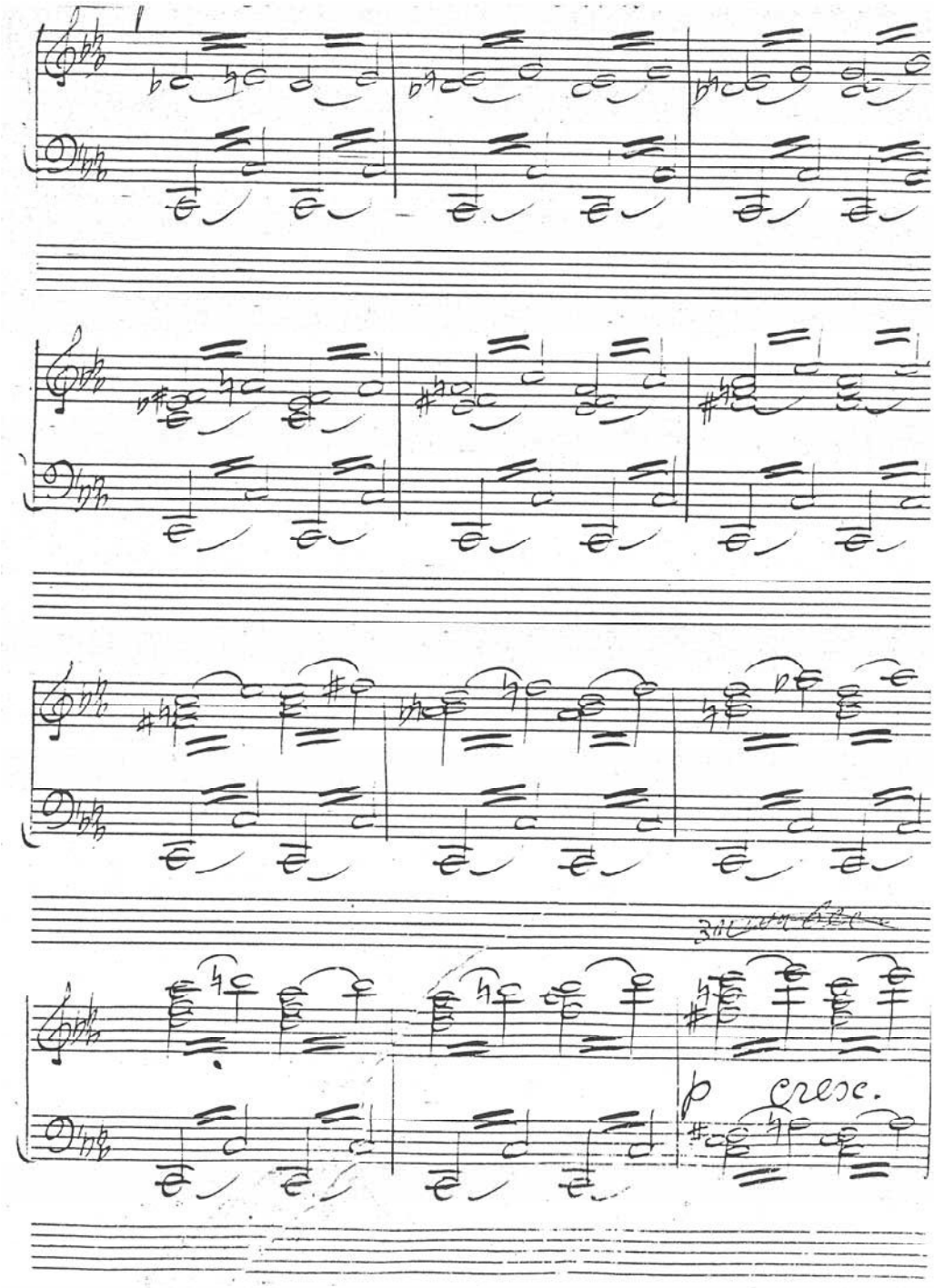
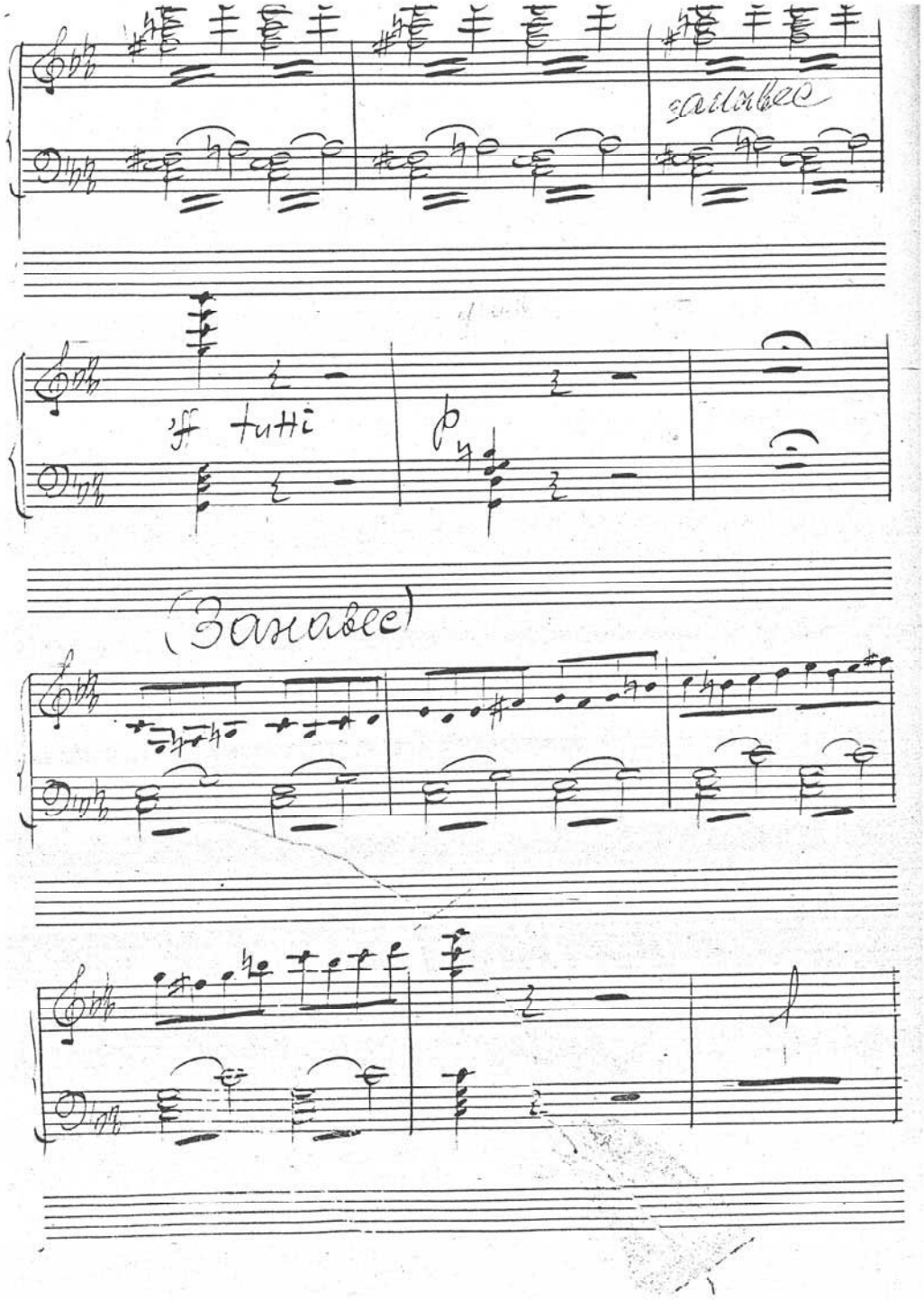
poco a


p cresc.


замедл.
ff tutti
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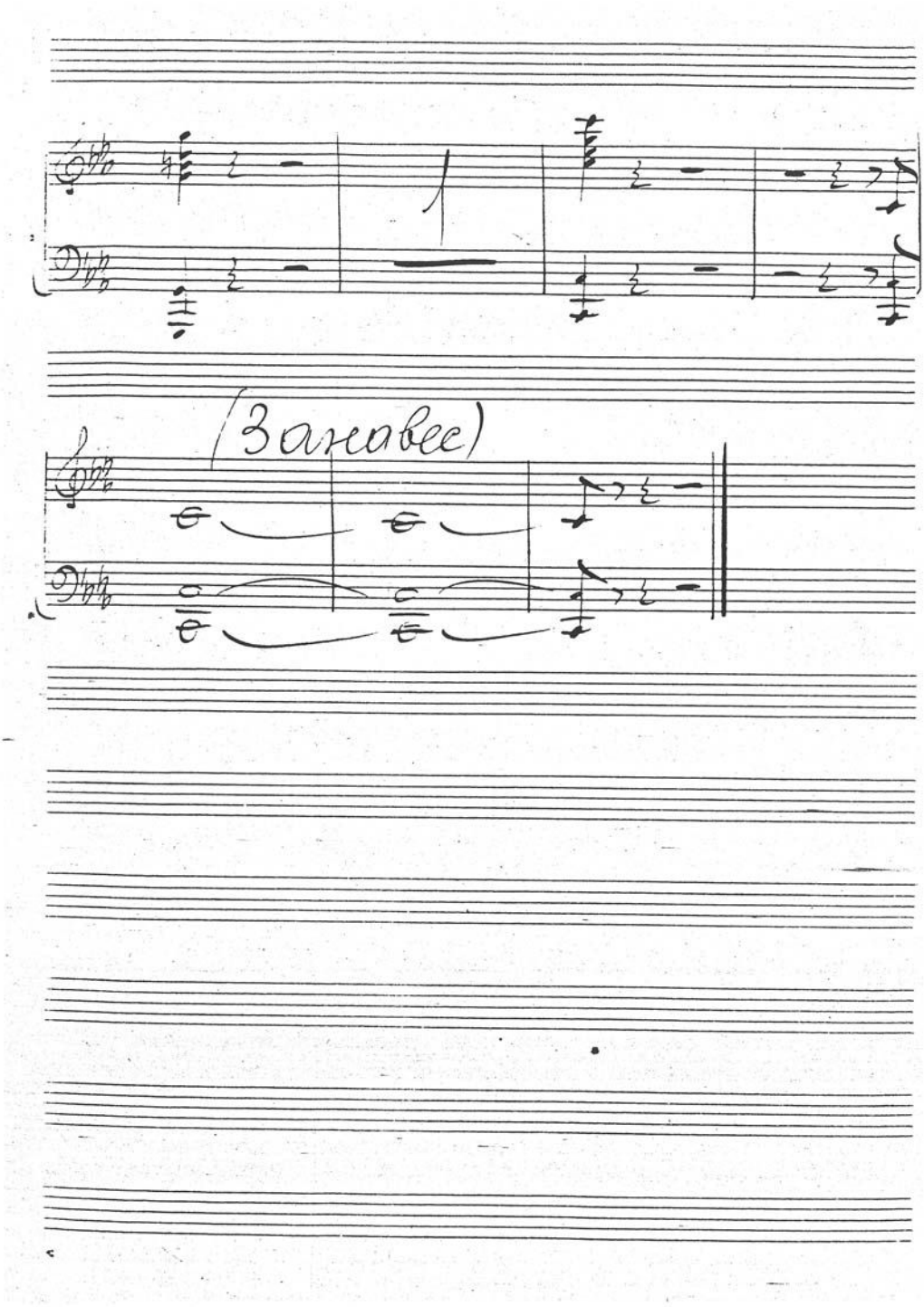
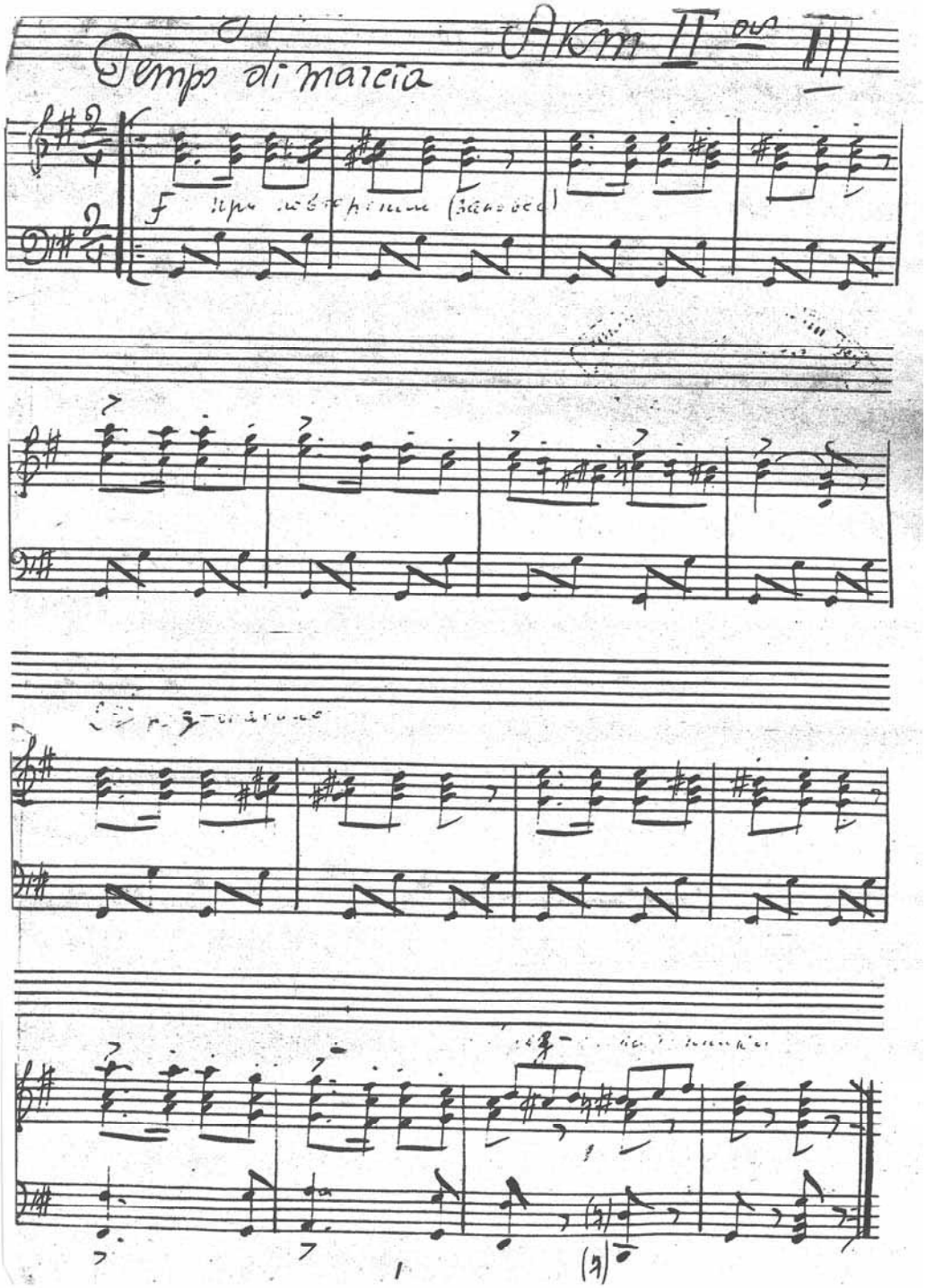
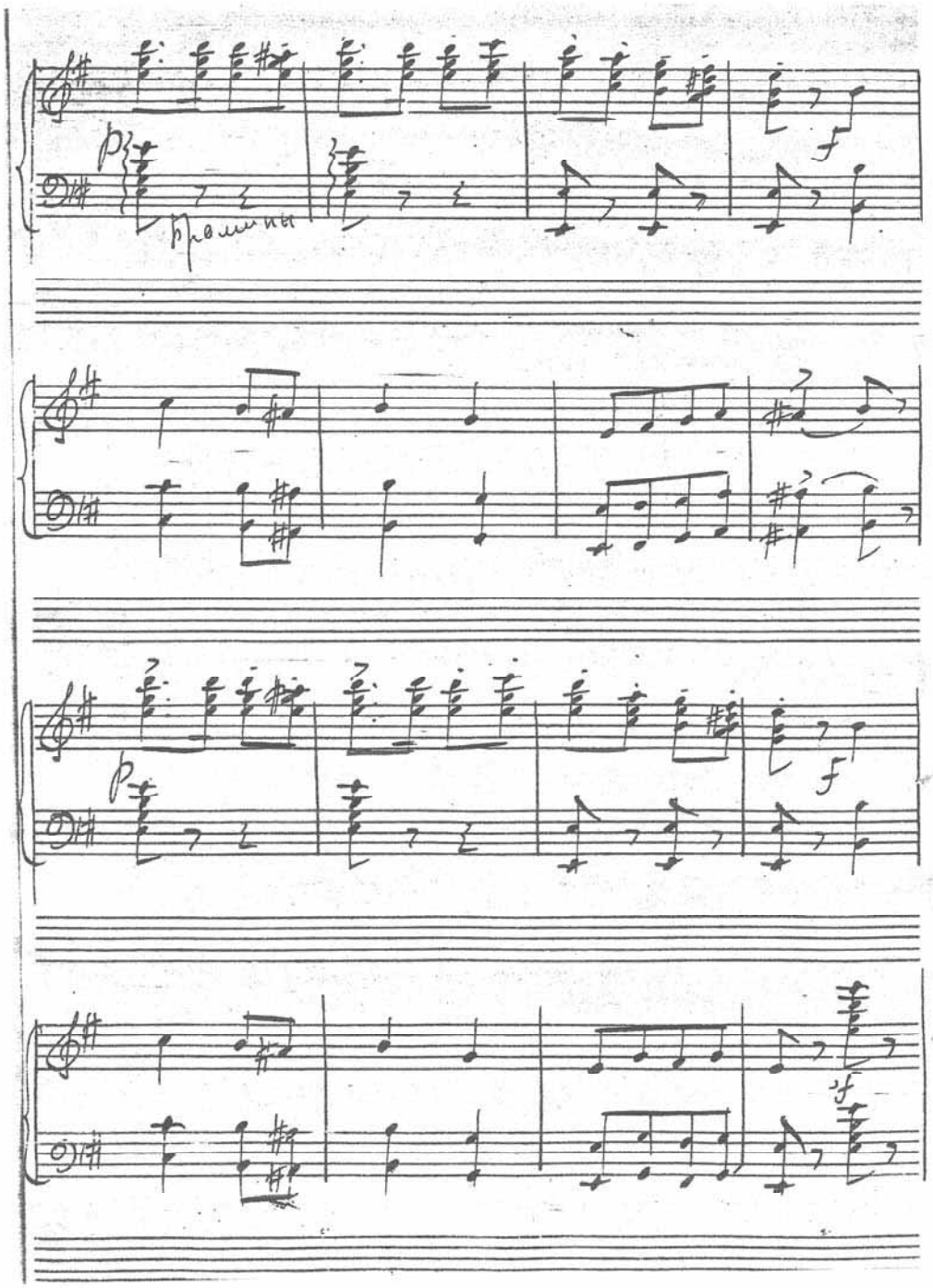
(Замедл.)
f


(Занавес)


Tempo di marcia
Akm II ou III


p
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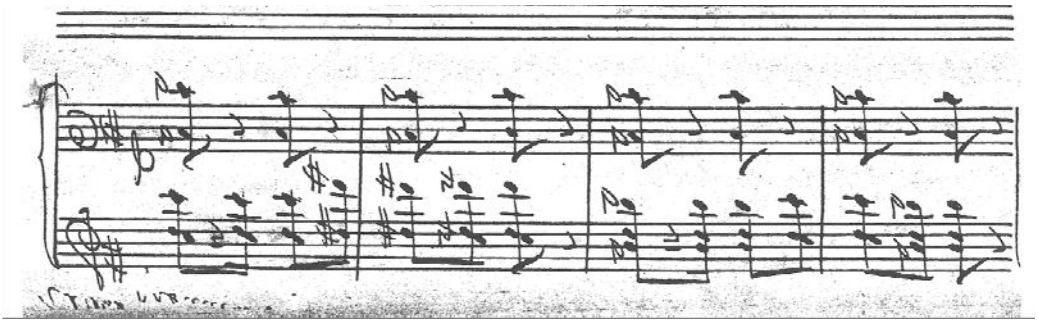

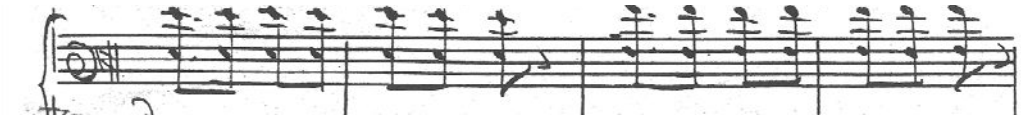

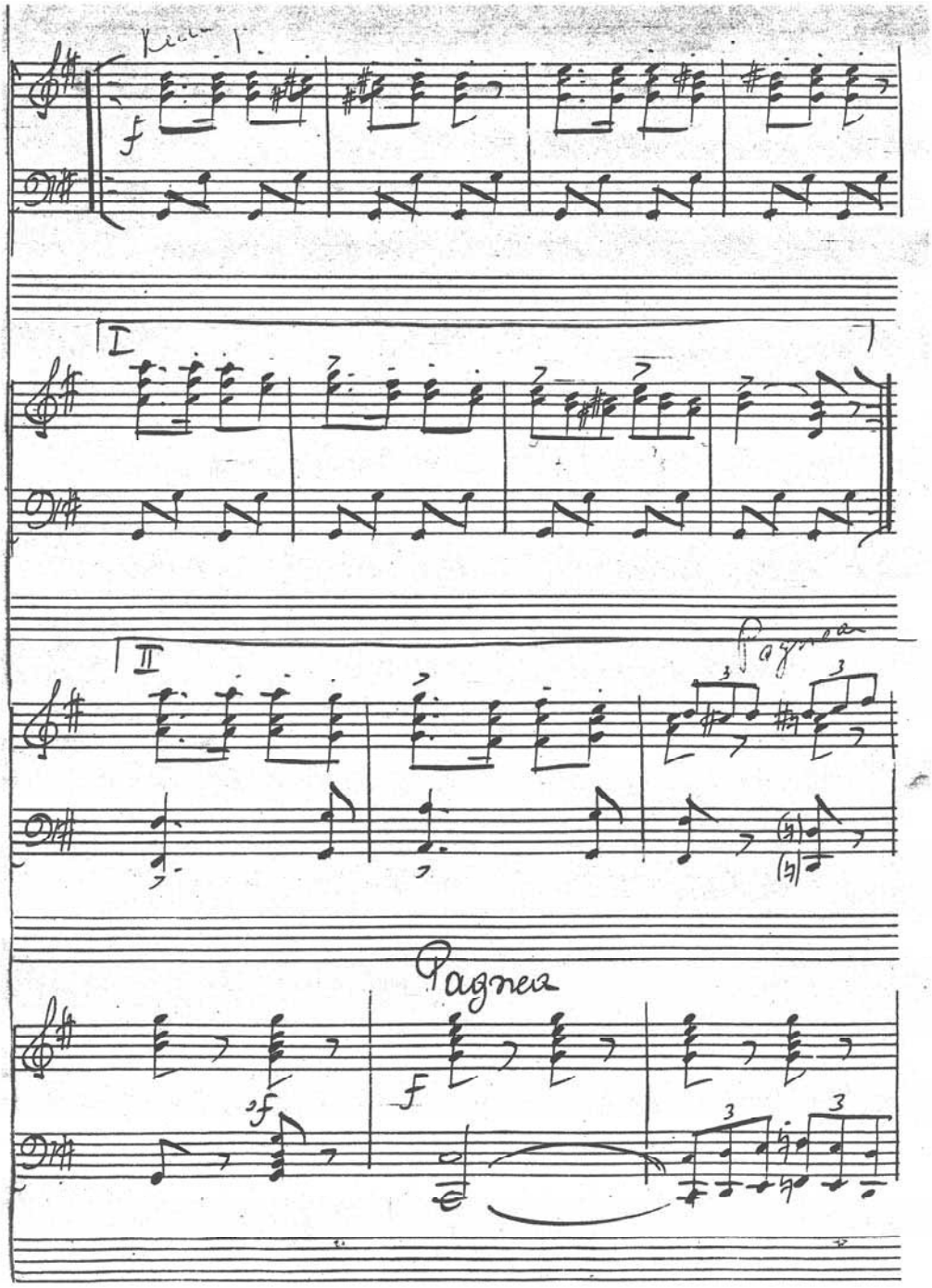
Recit.
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I
II
Pagneux
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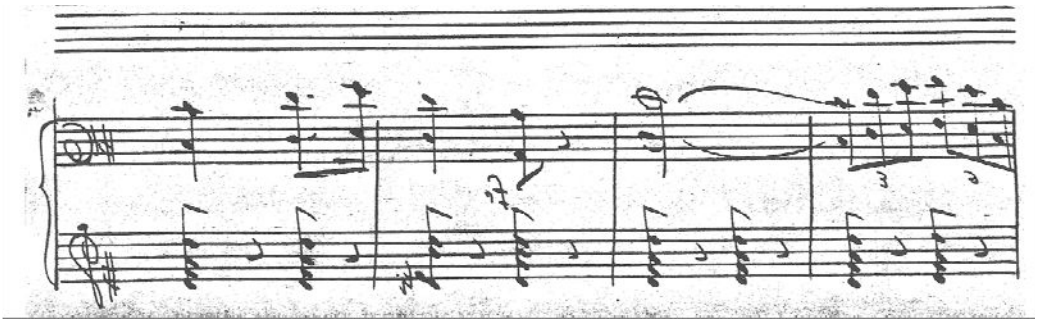
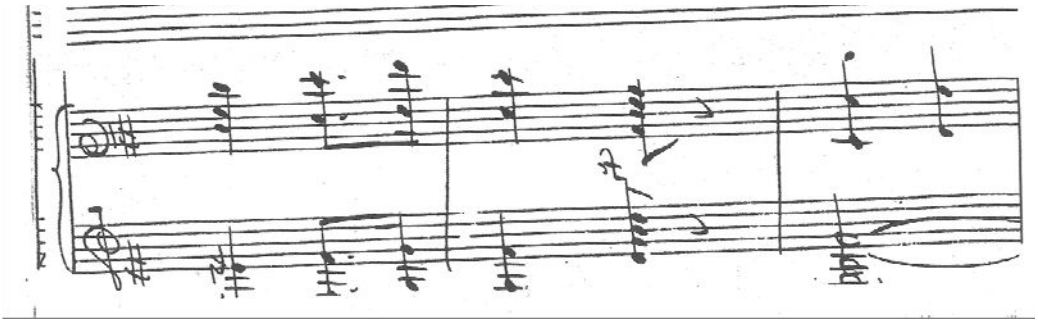
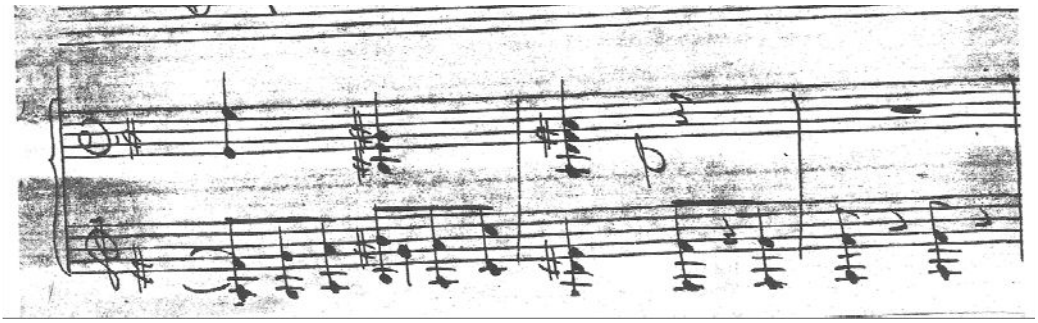
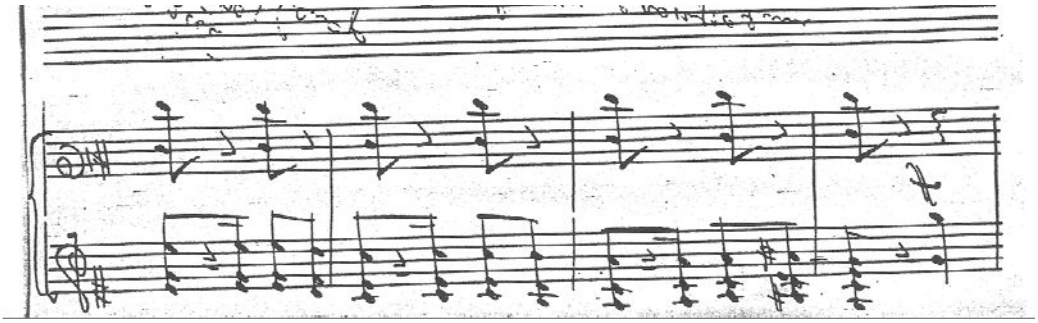
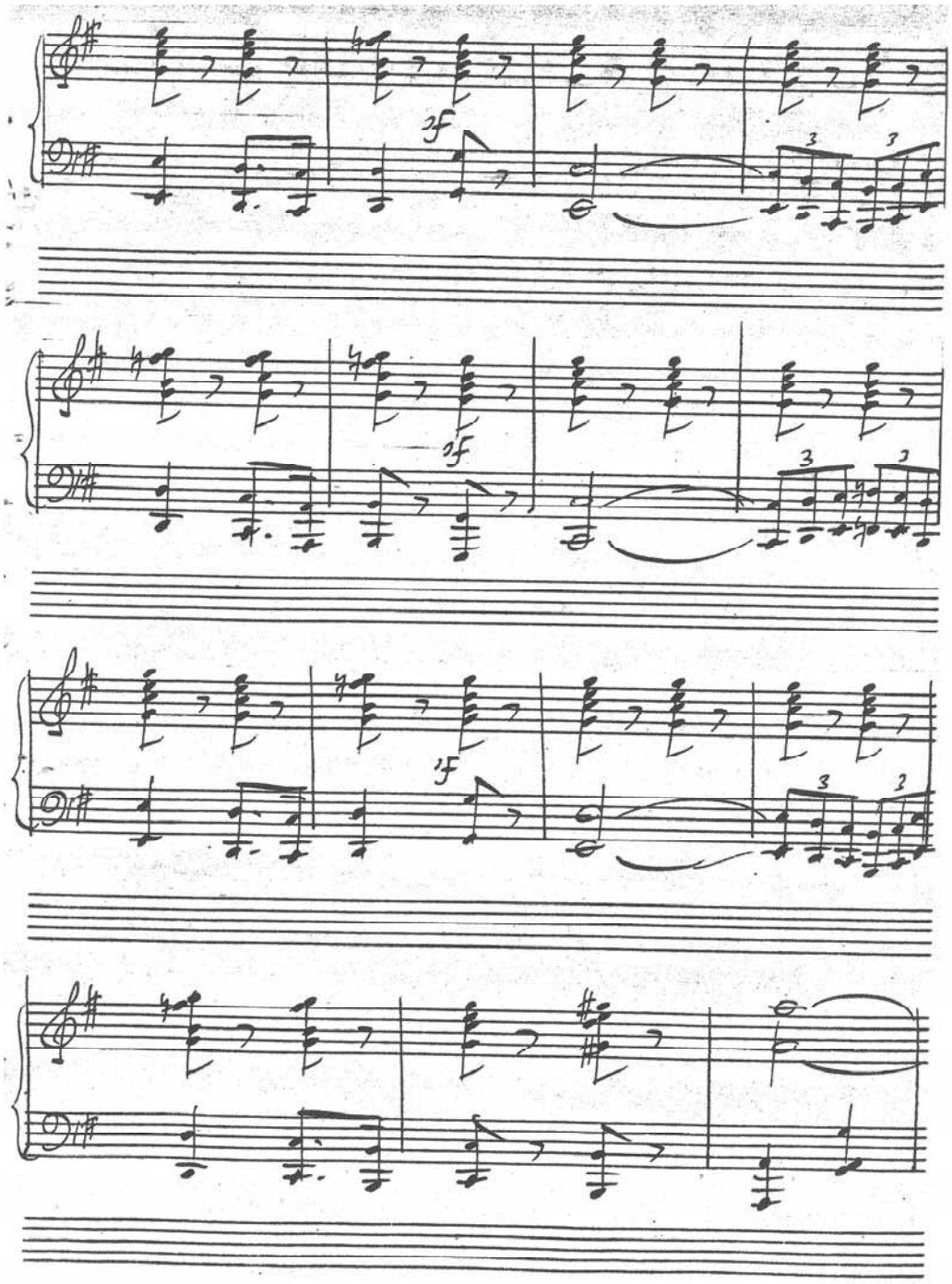
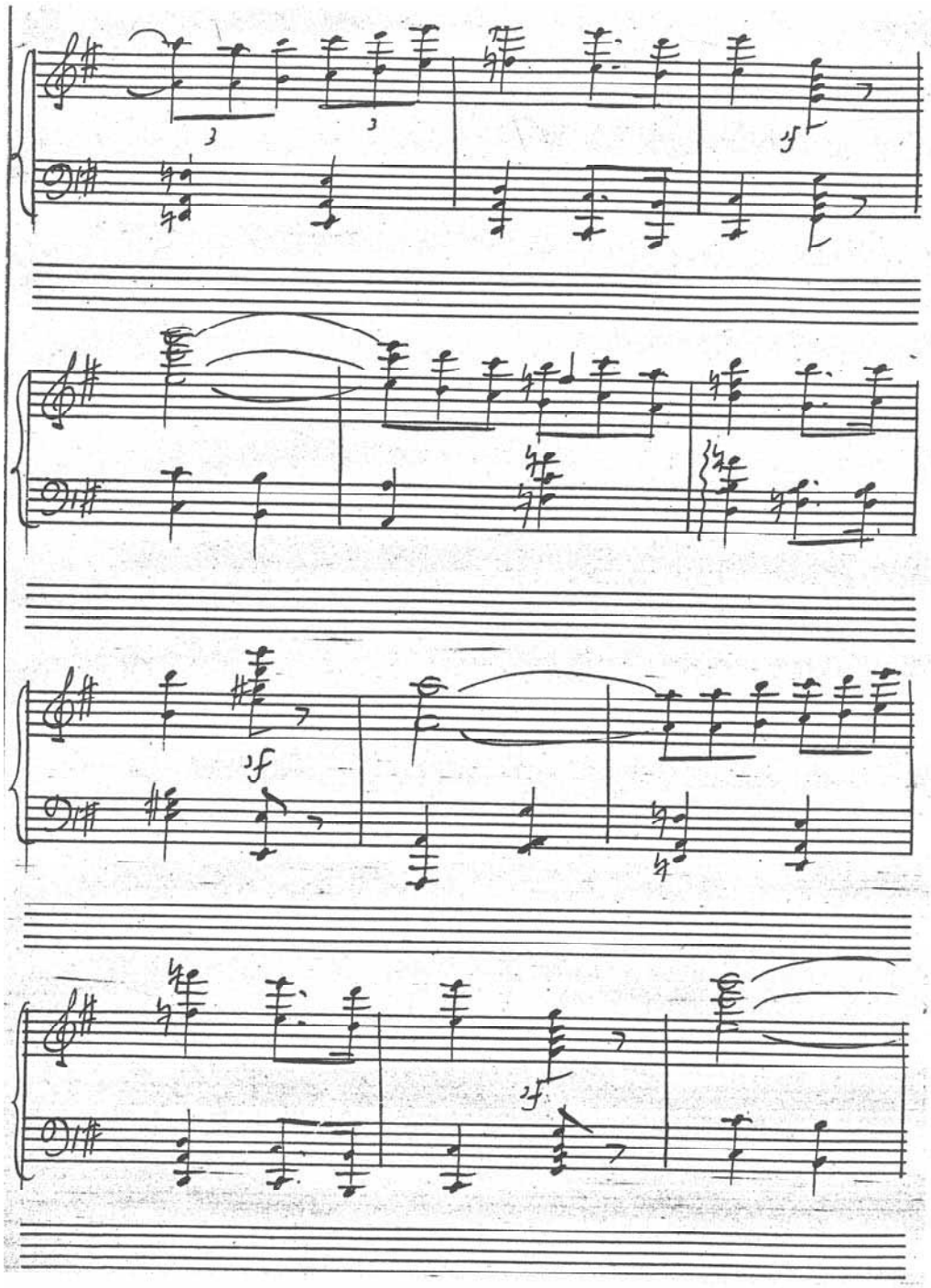


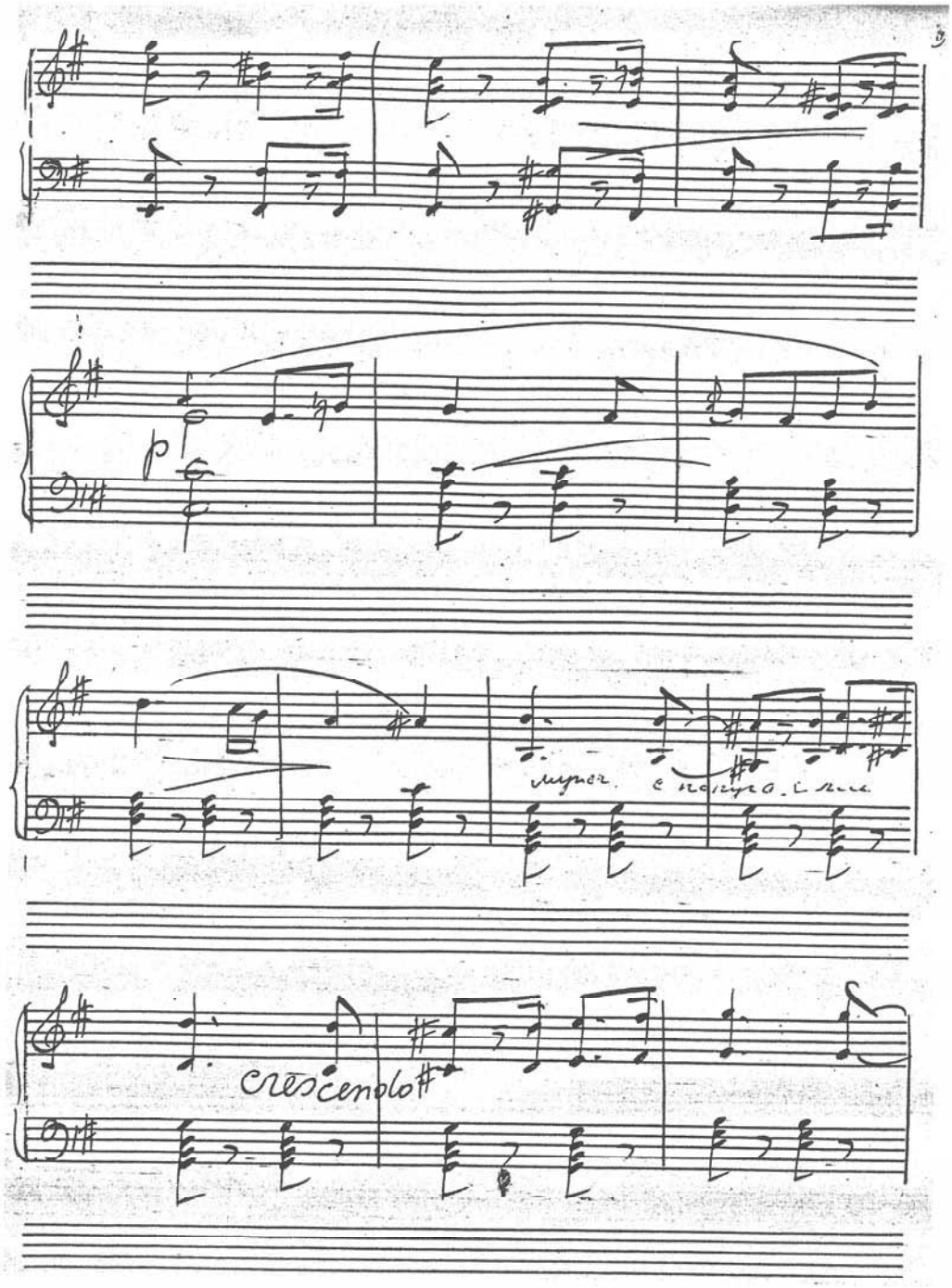


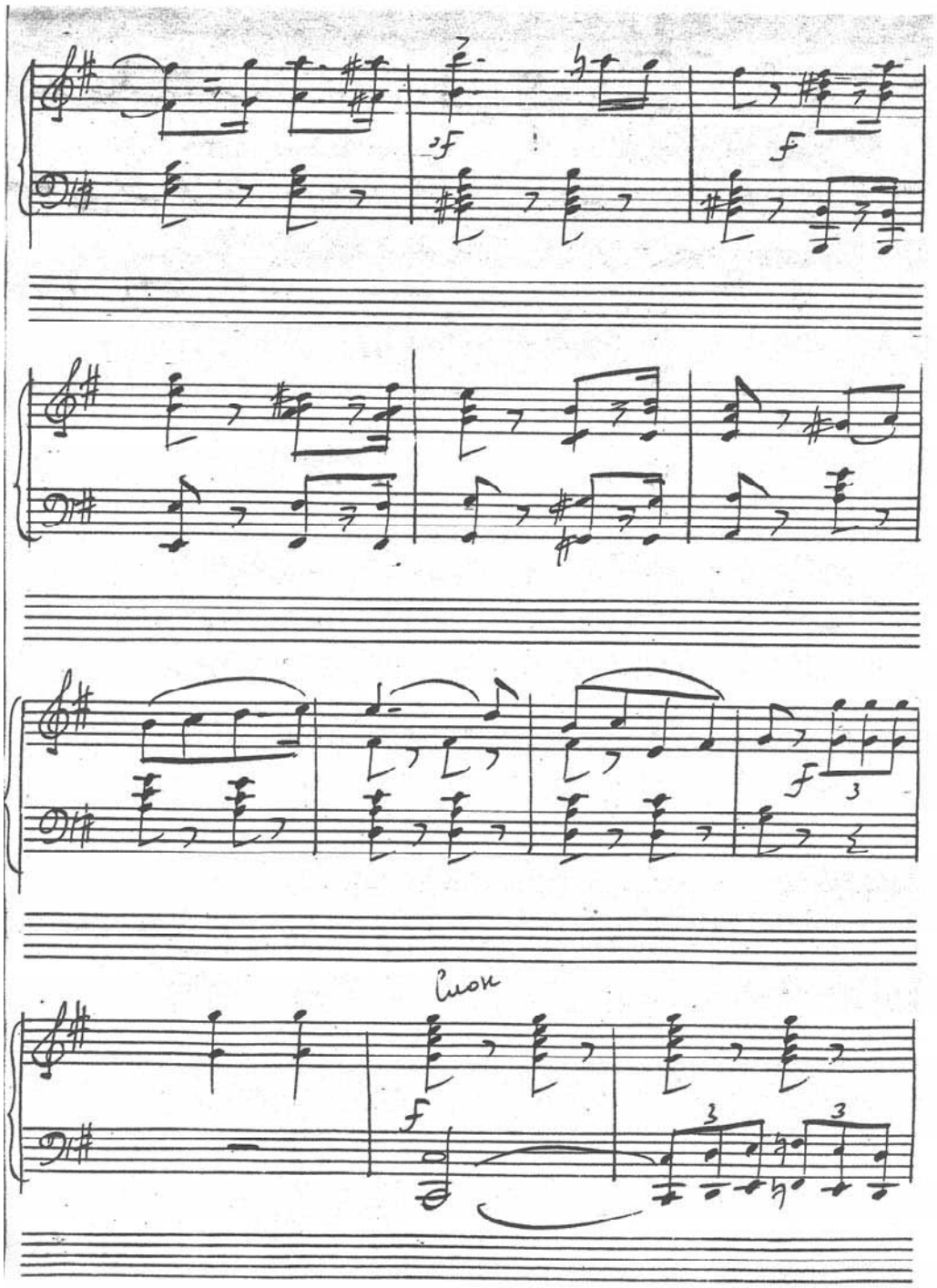





sf
sf
sf




p
crescendo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3
Cuor
f
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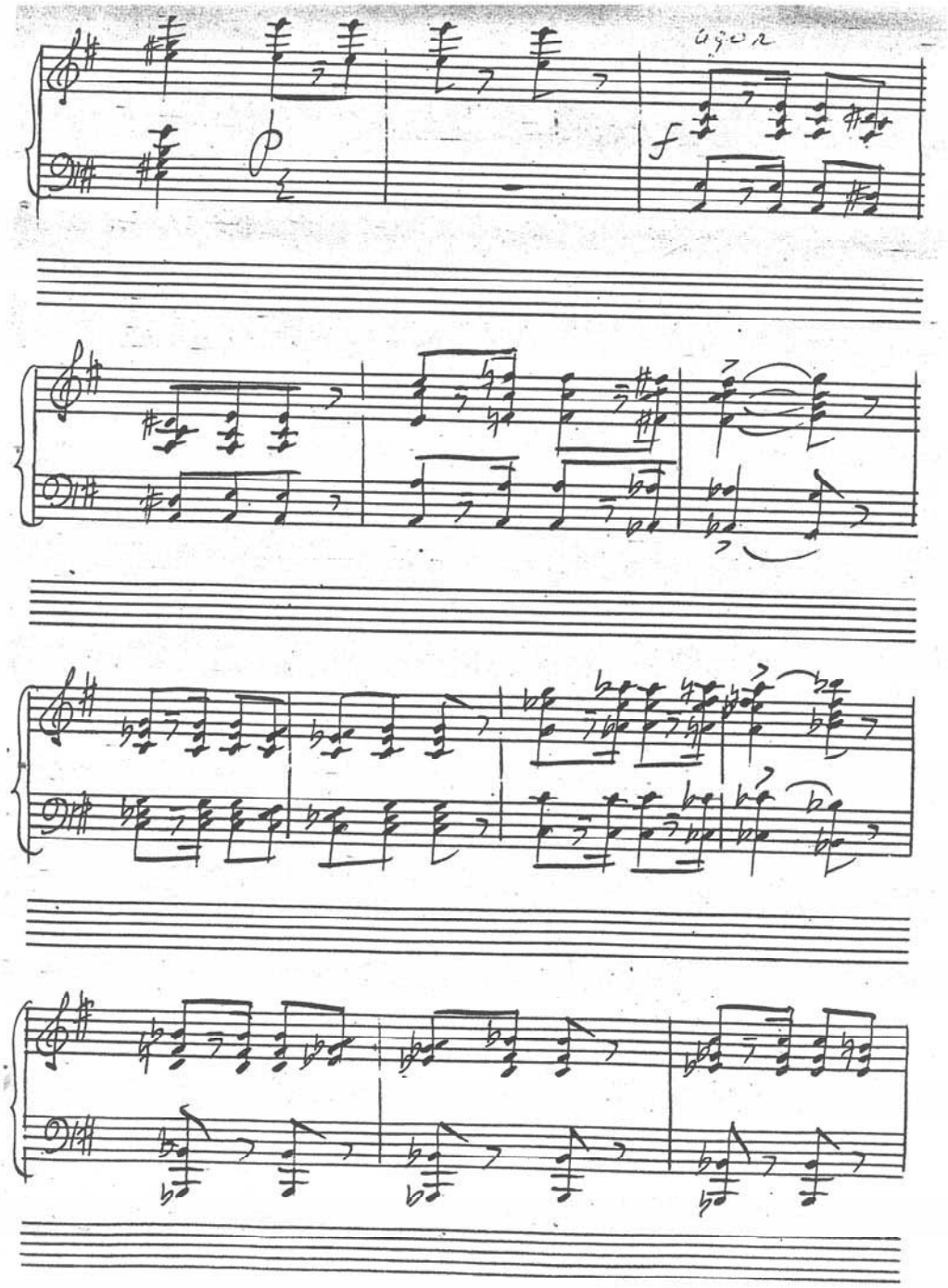
3


ugor
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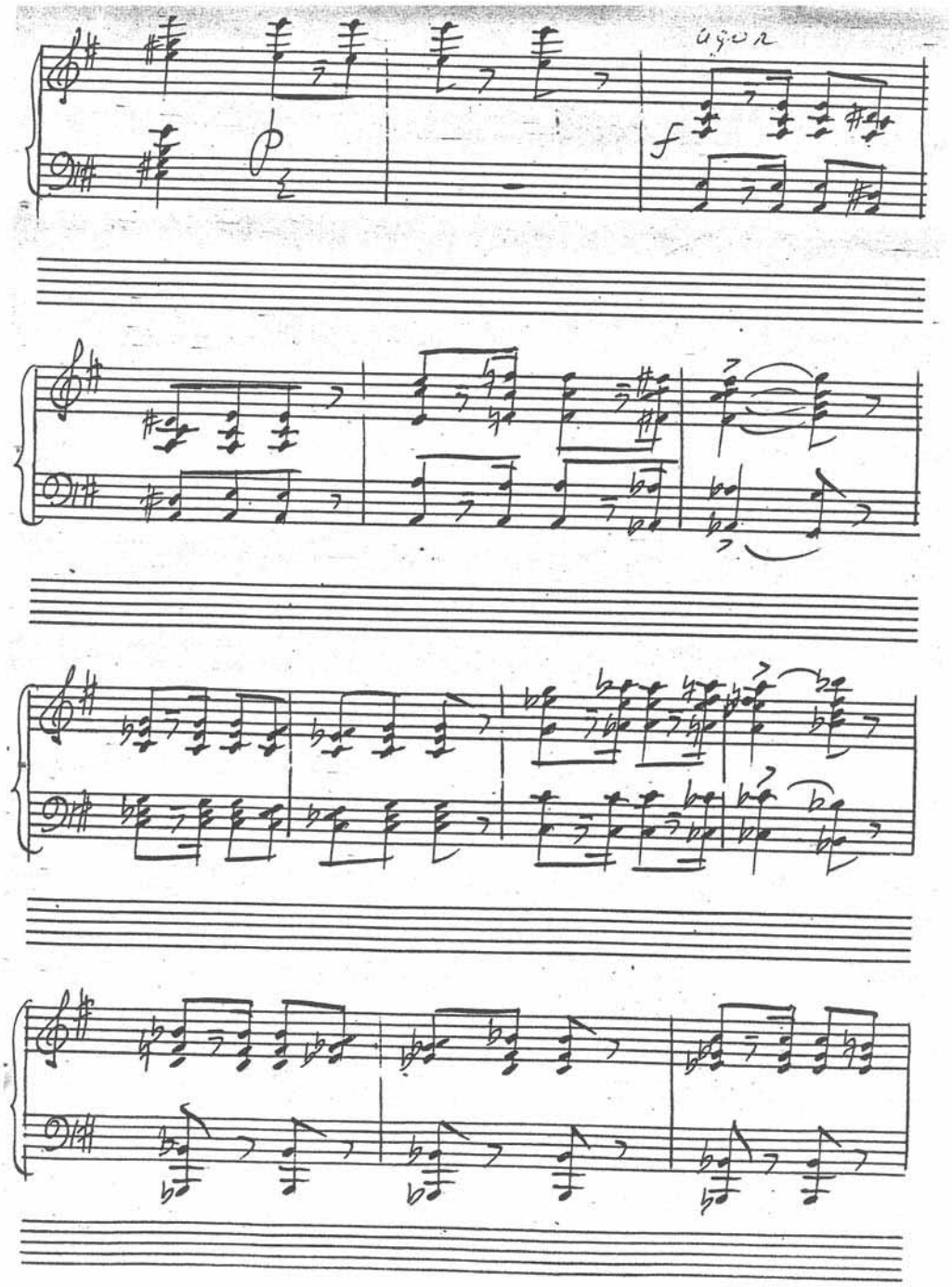
ugor
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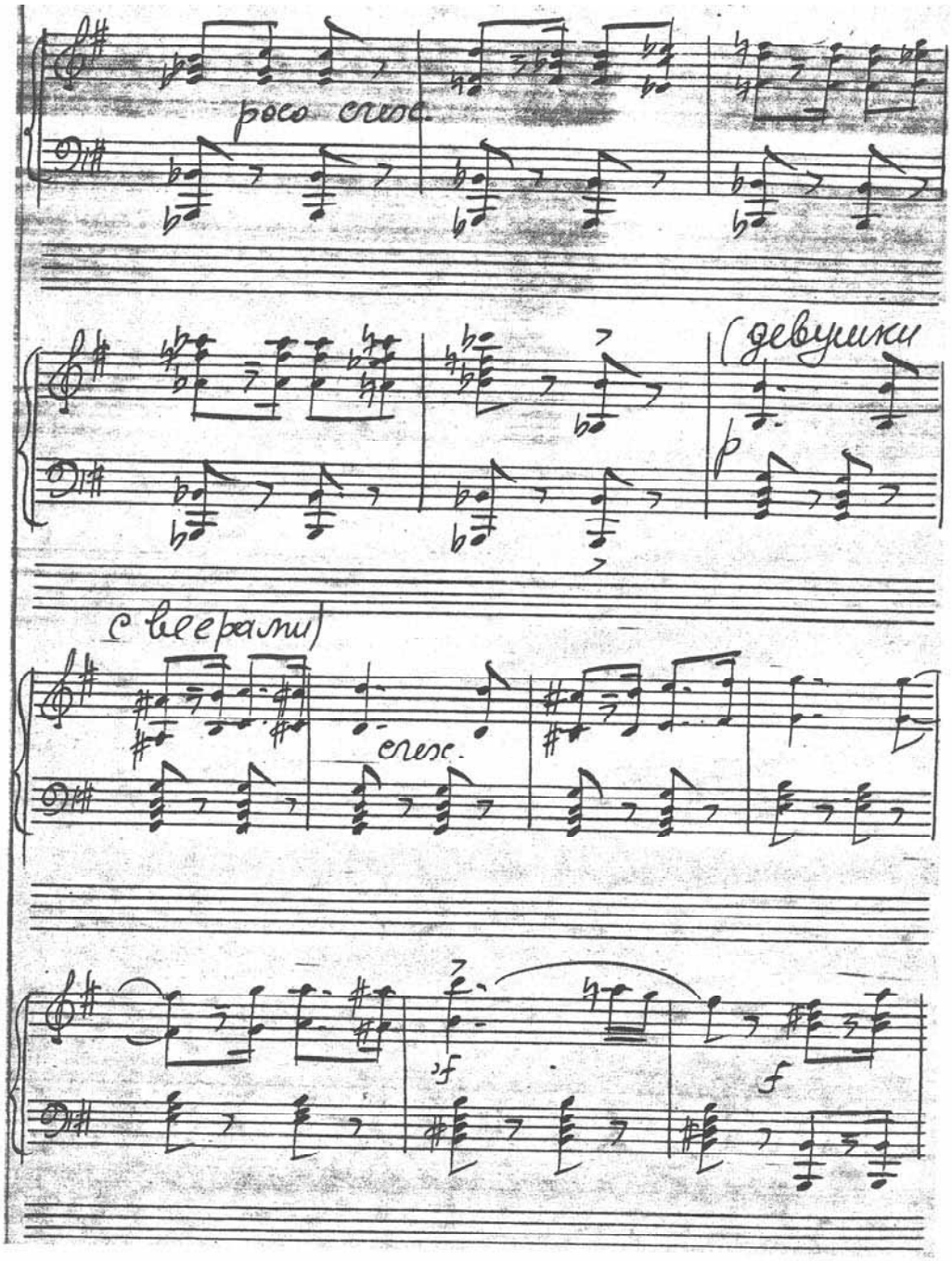
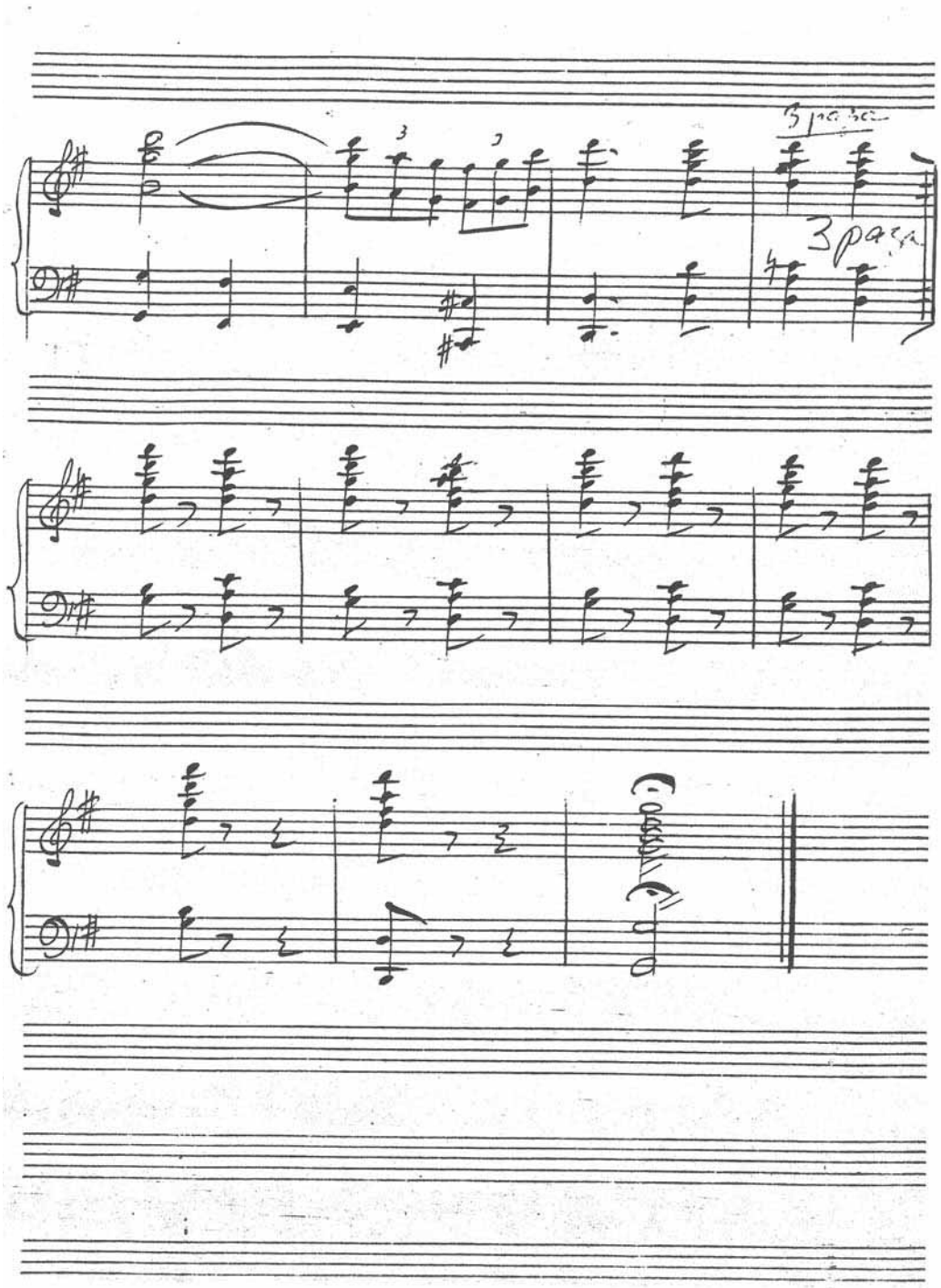
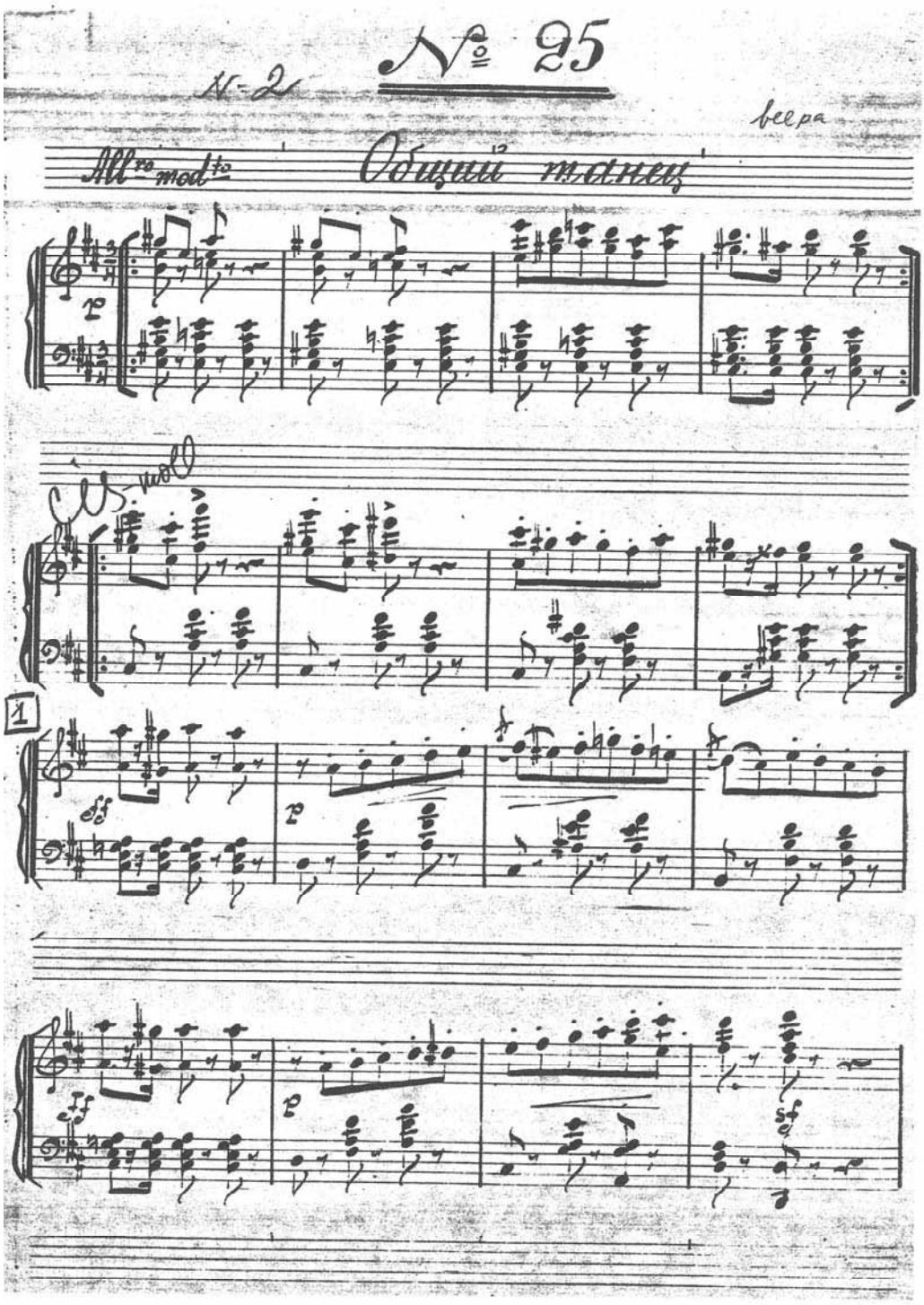
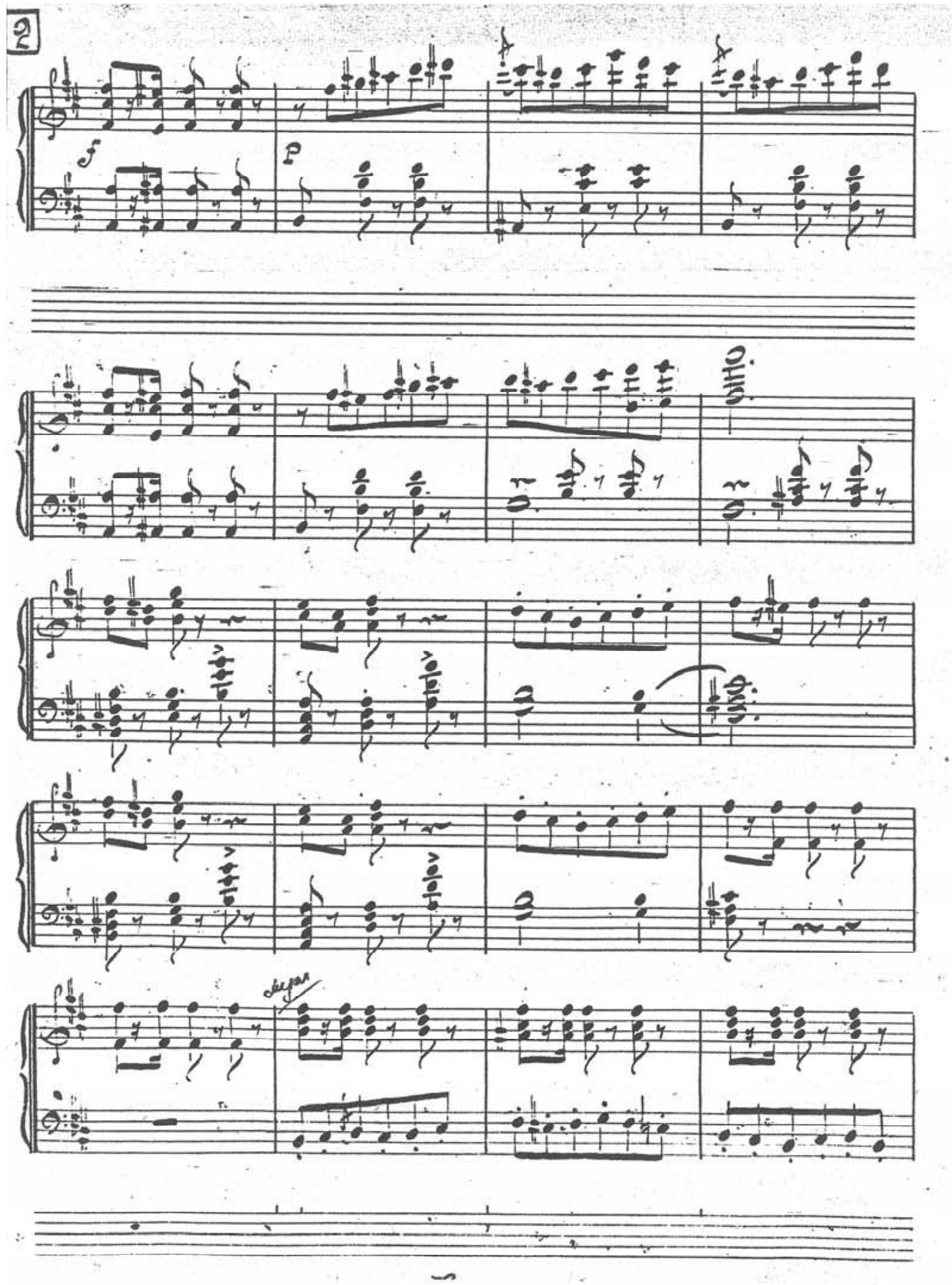
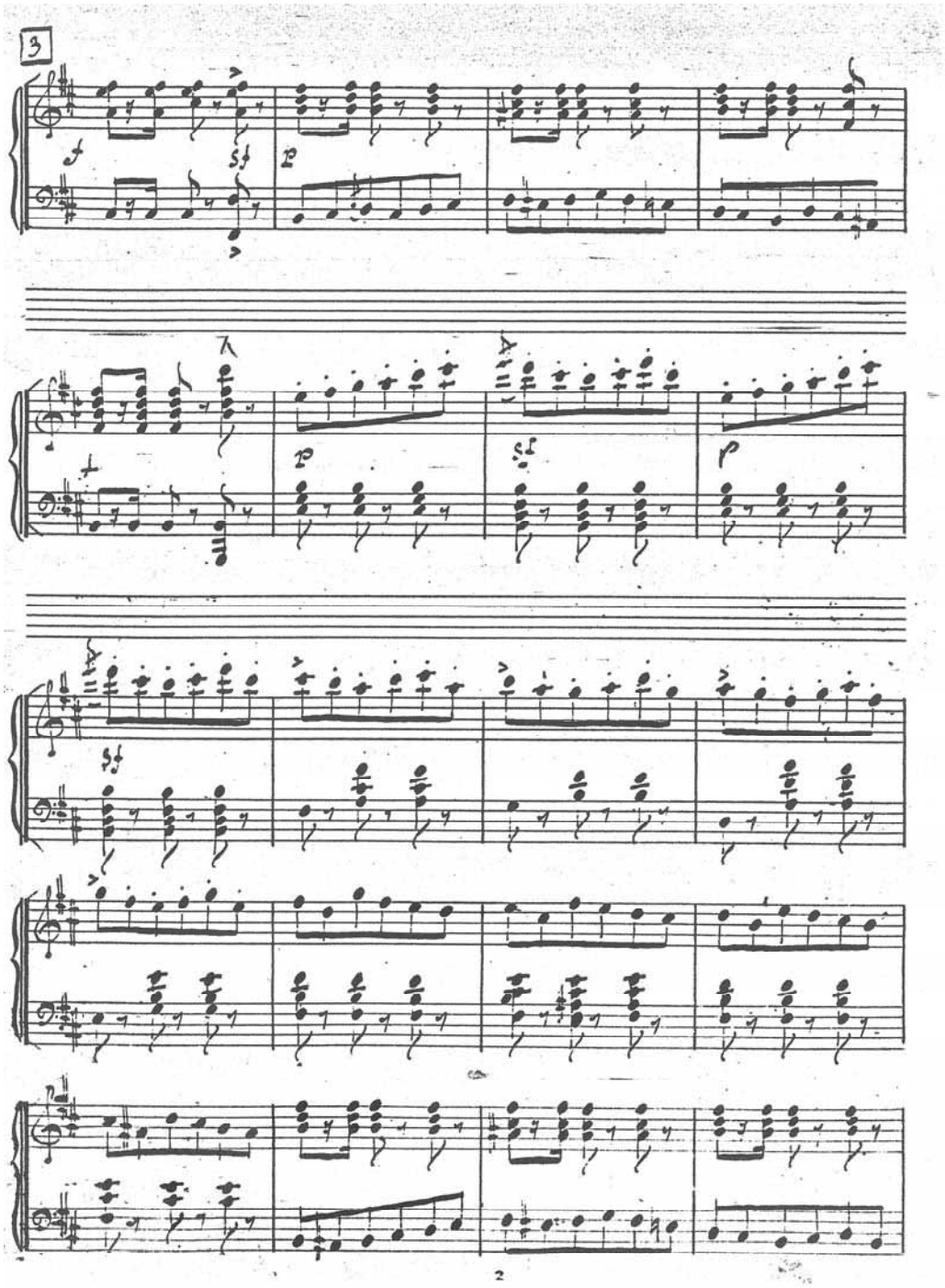
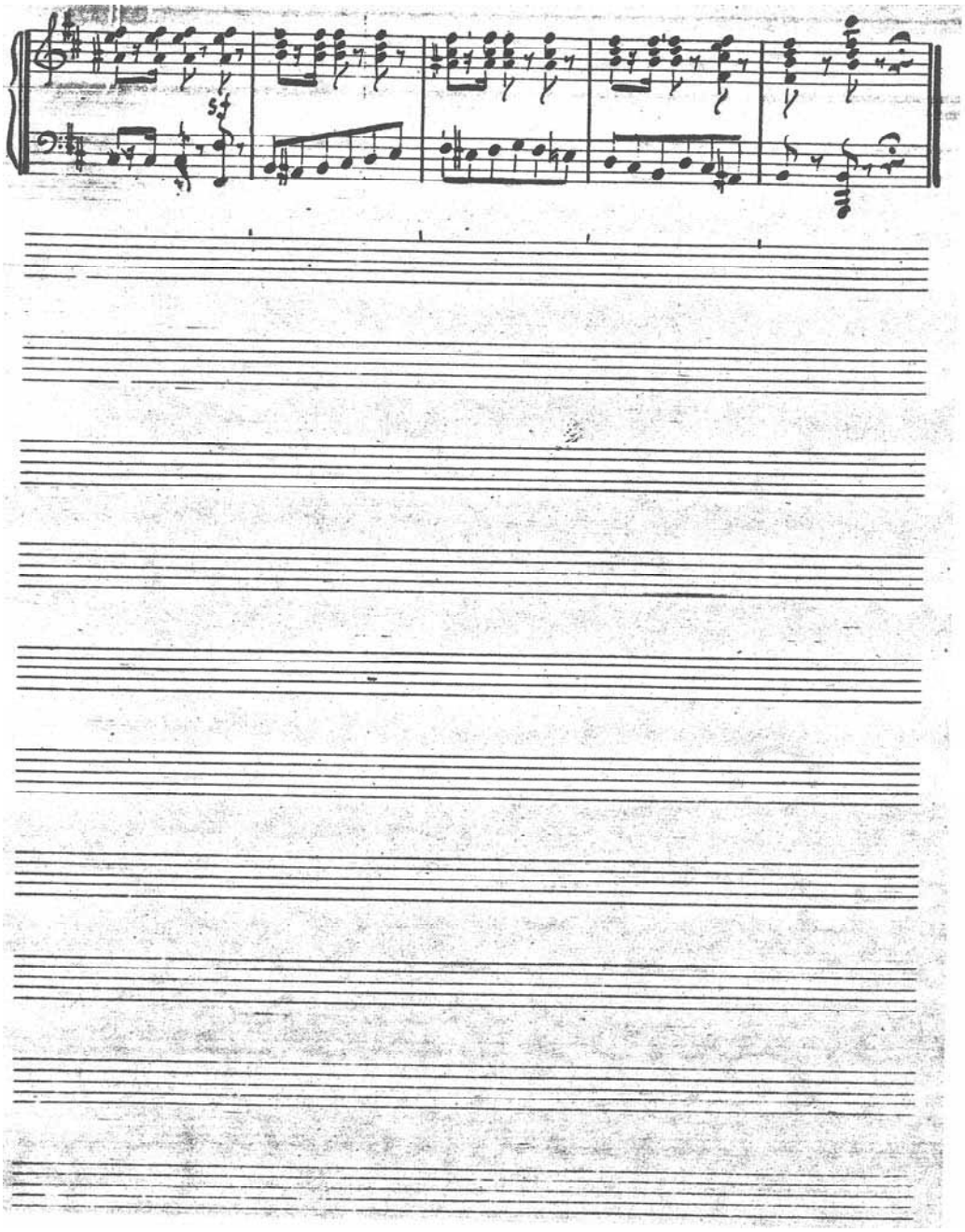

poco cresc.
(девушки
p
с веерами)
cresc.
f
f

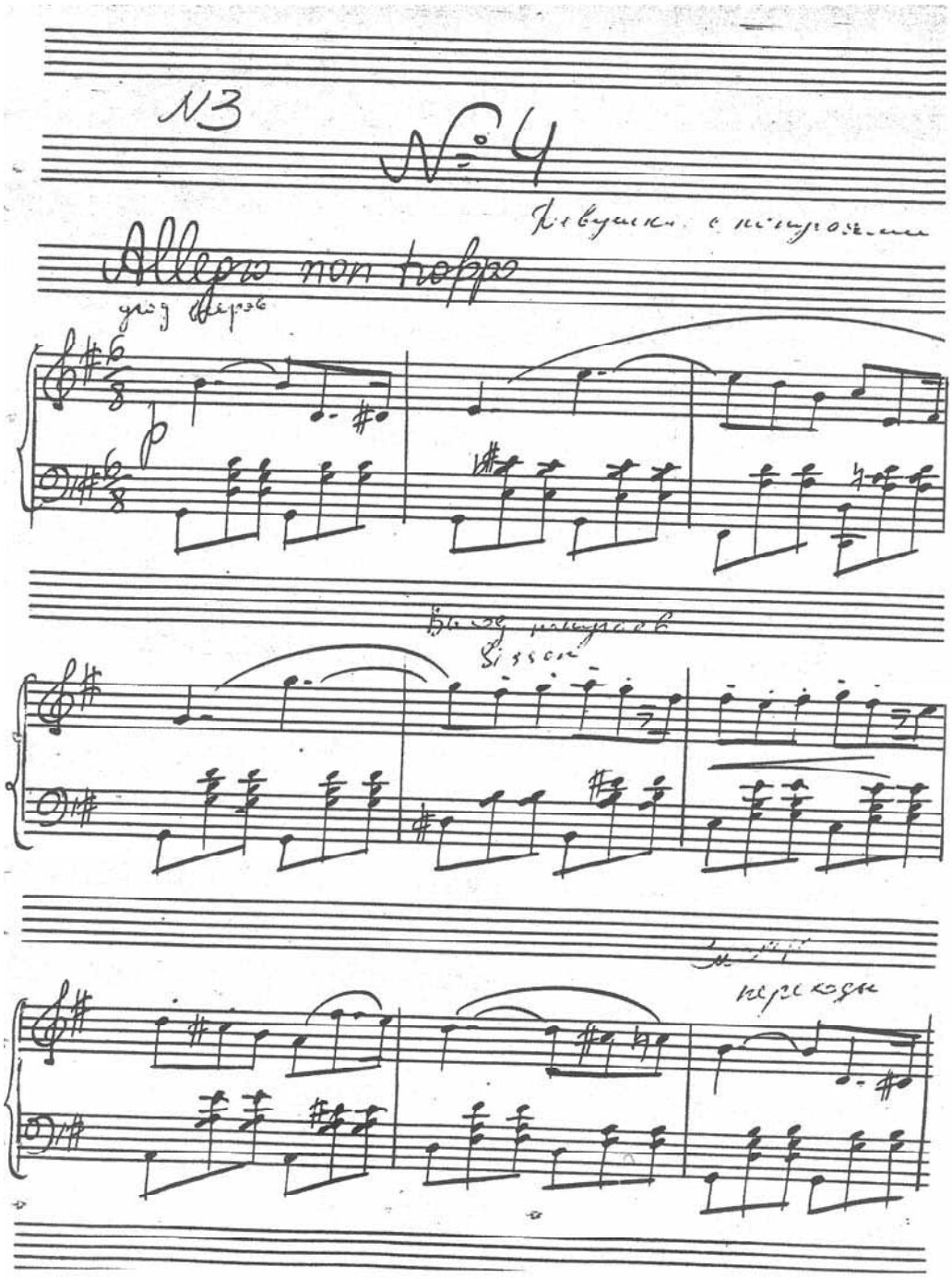

3 раза
3 раза

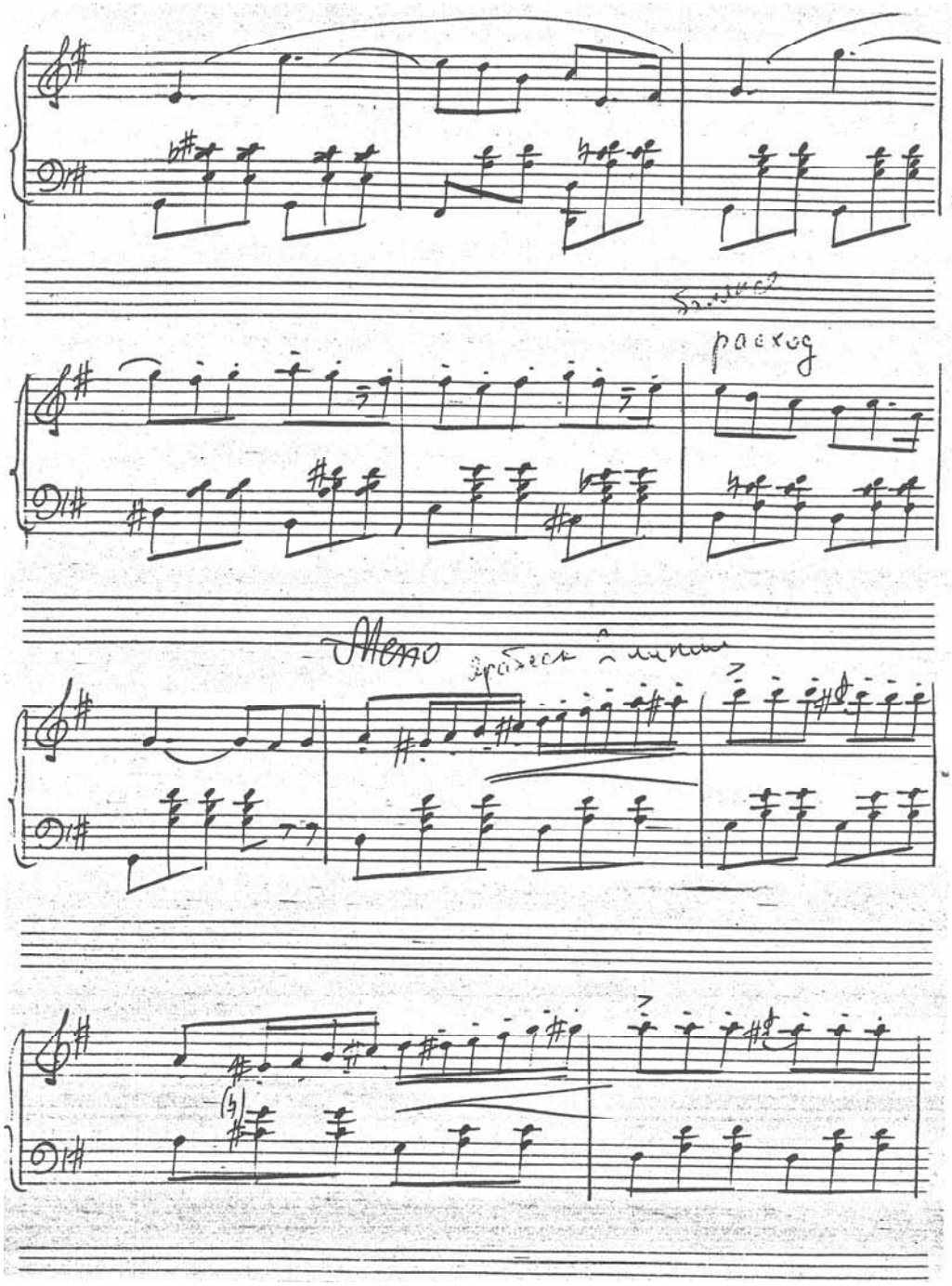

№ 25
N-2
вера
All.to mod.to
Общий танец
cl. solo
1

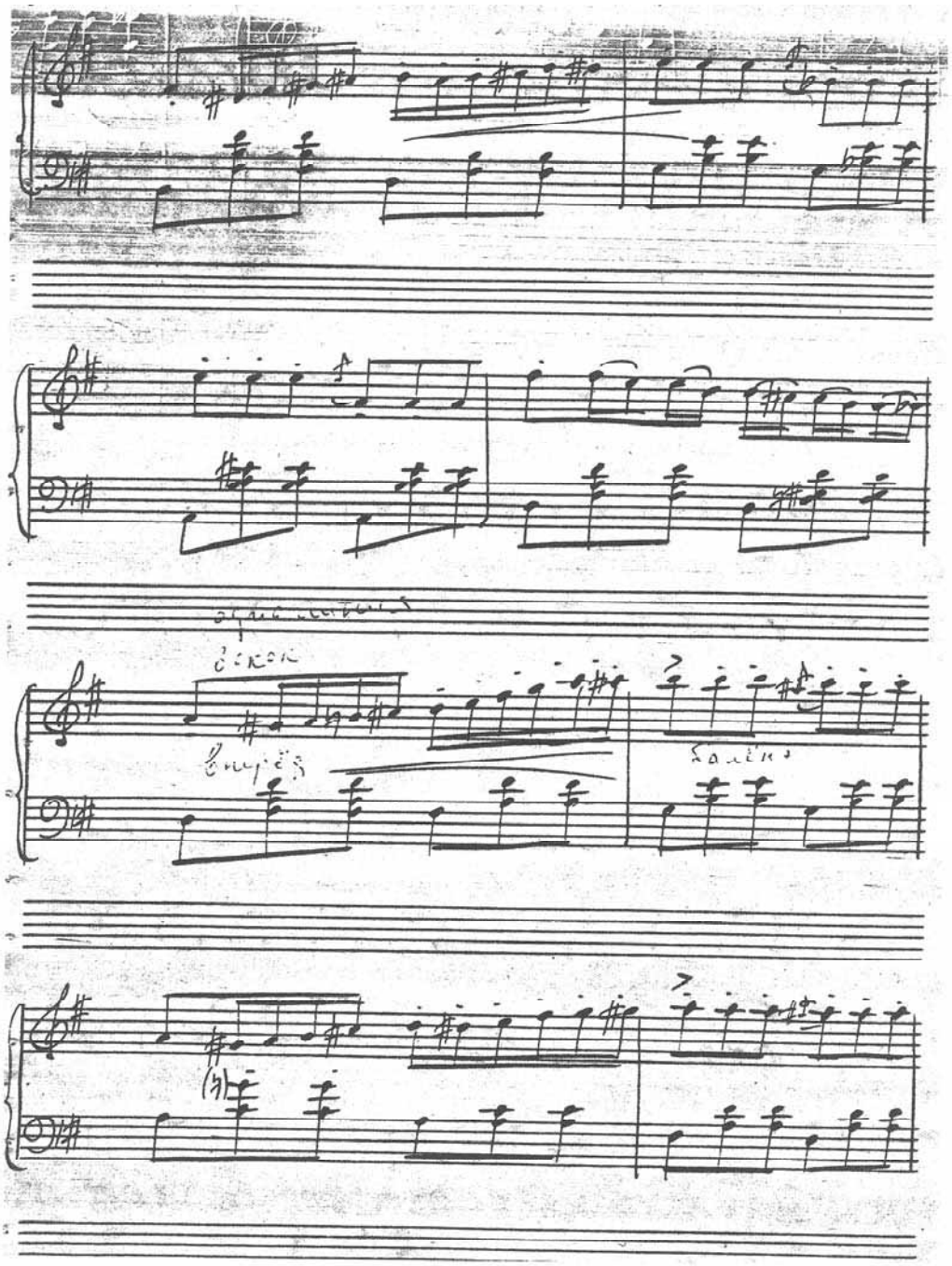

2
f

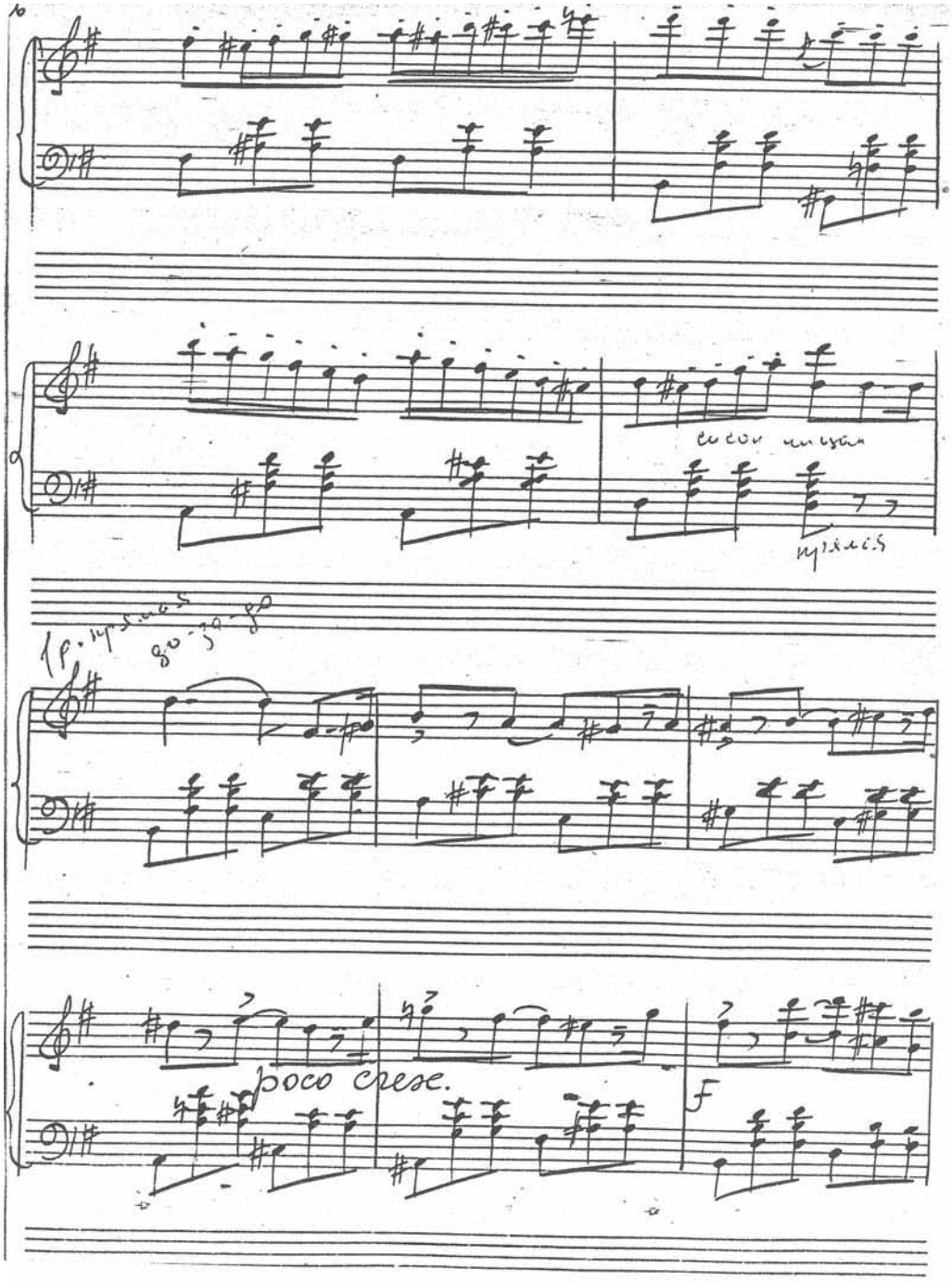

3
2

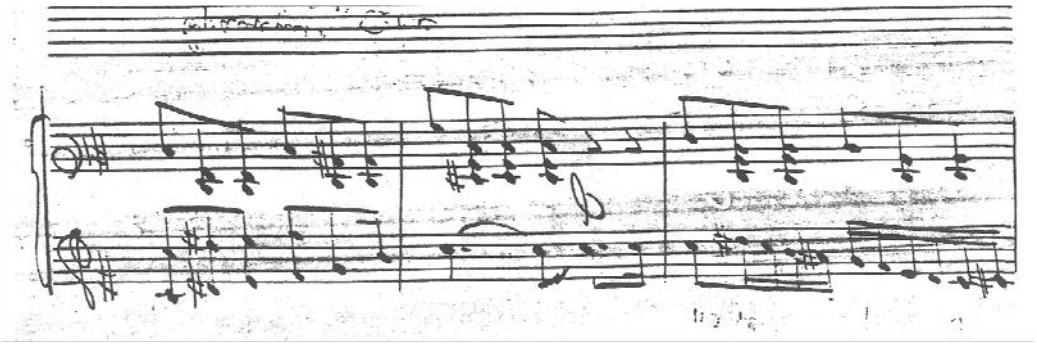


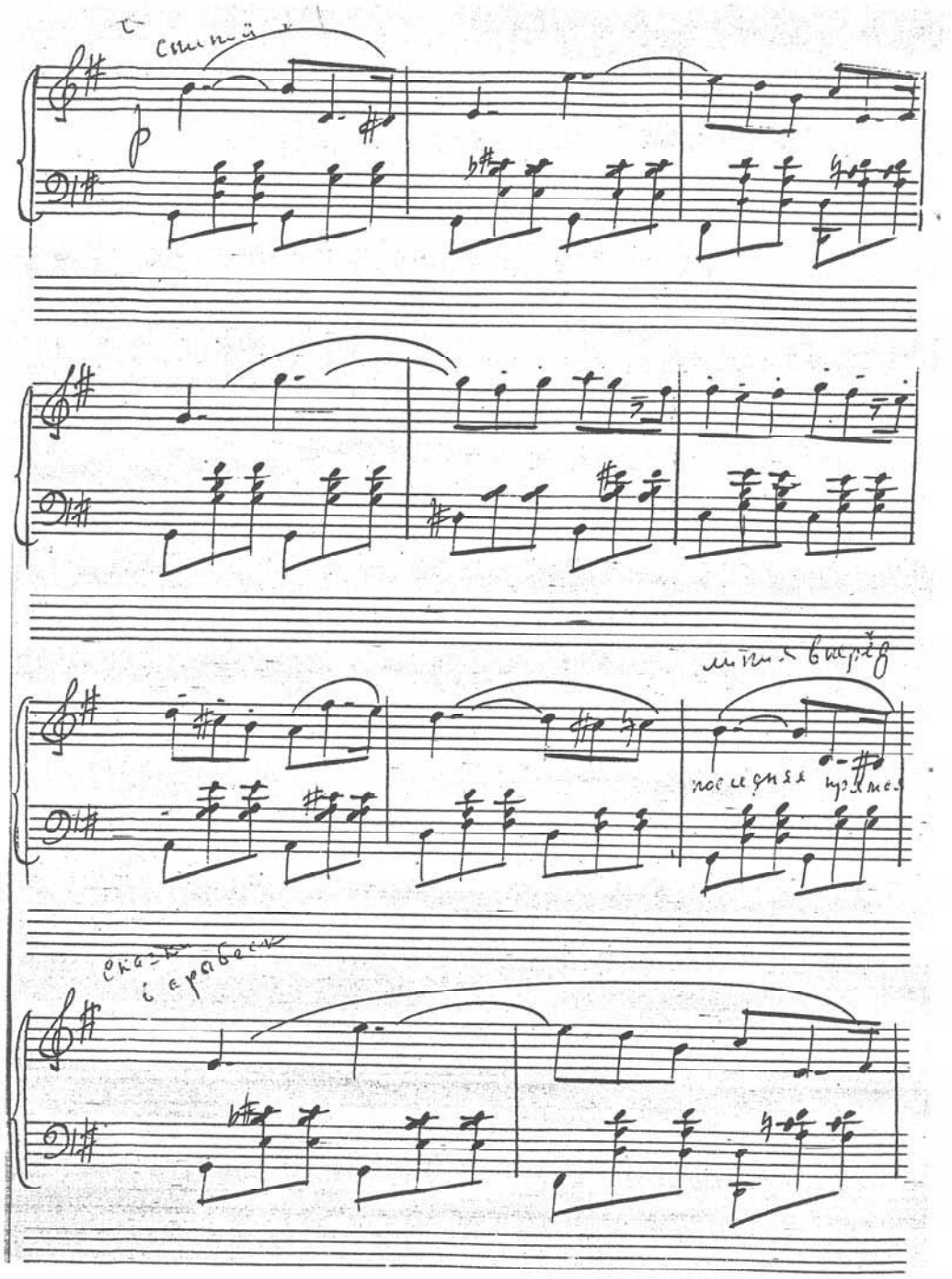

N3
№ 4
Allegro non troppo
p

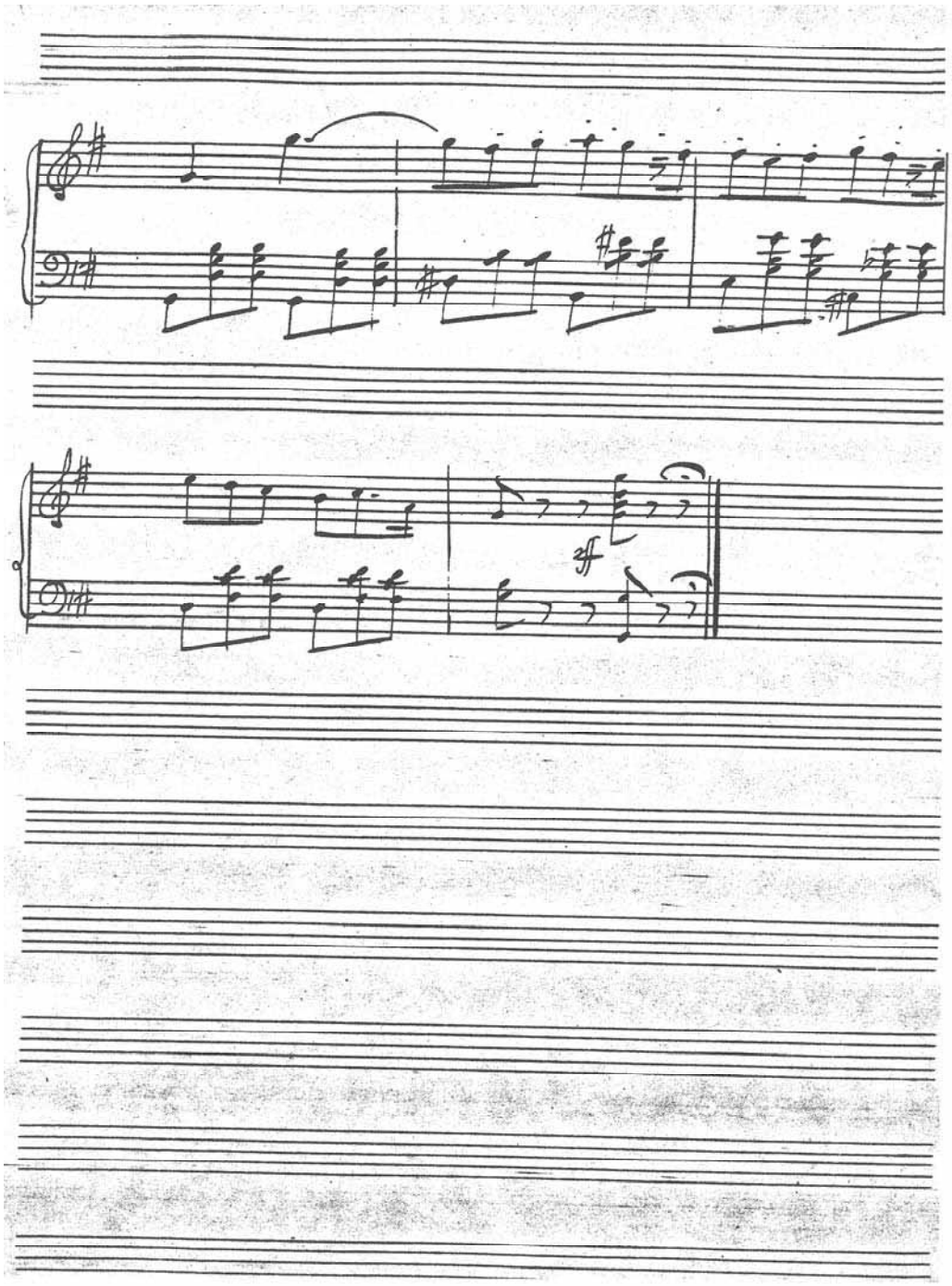

rallentando
poco rit
Meno
espressivo

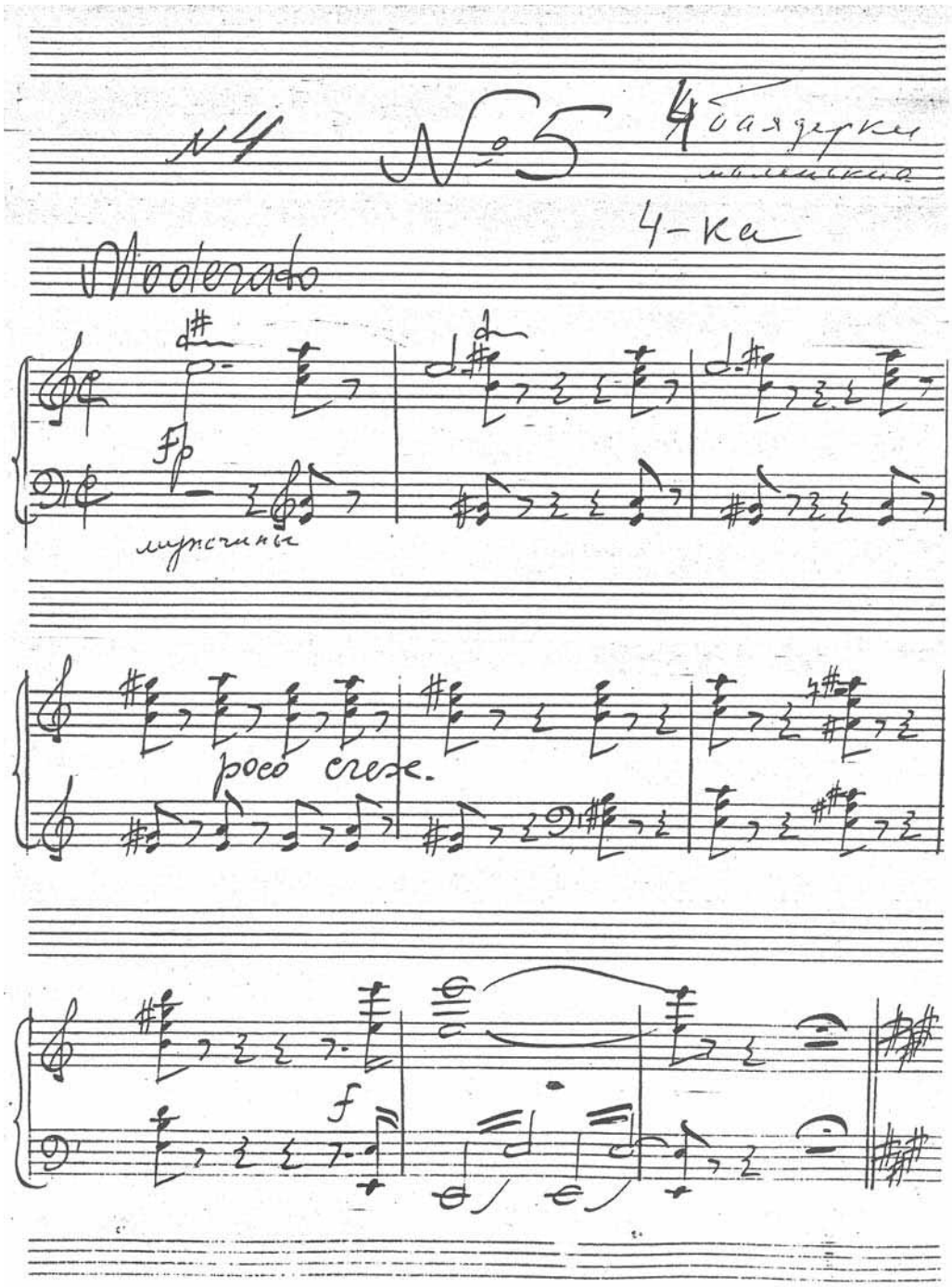


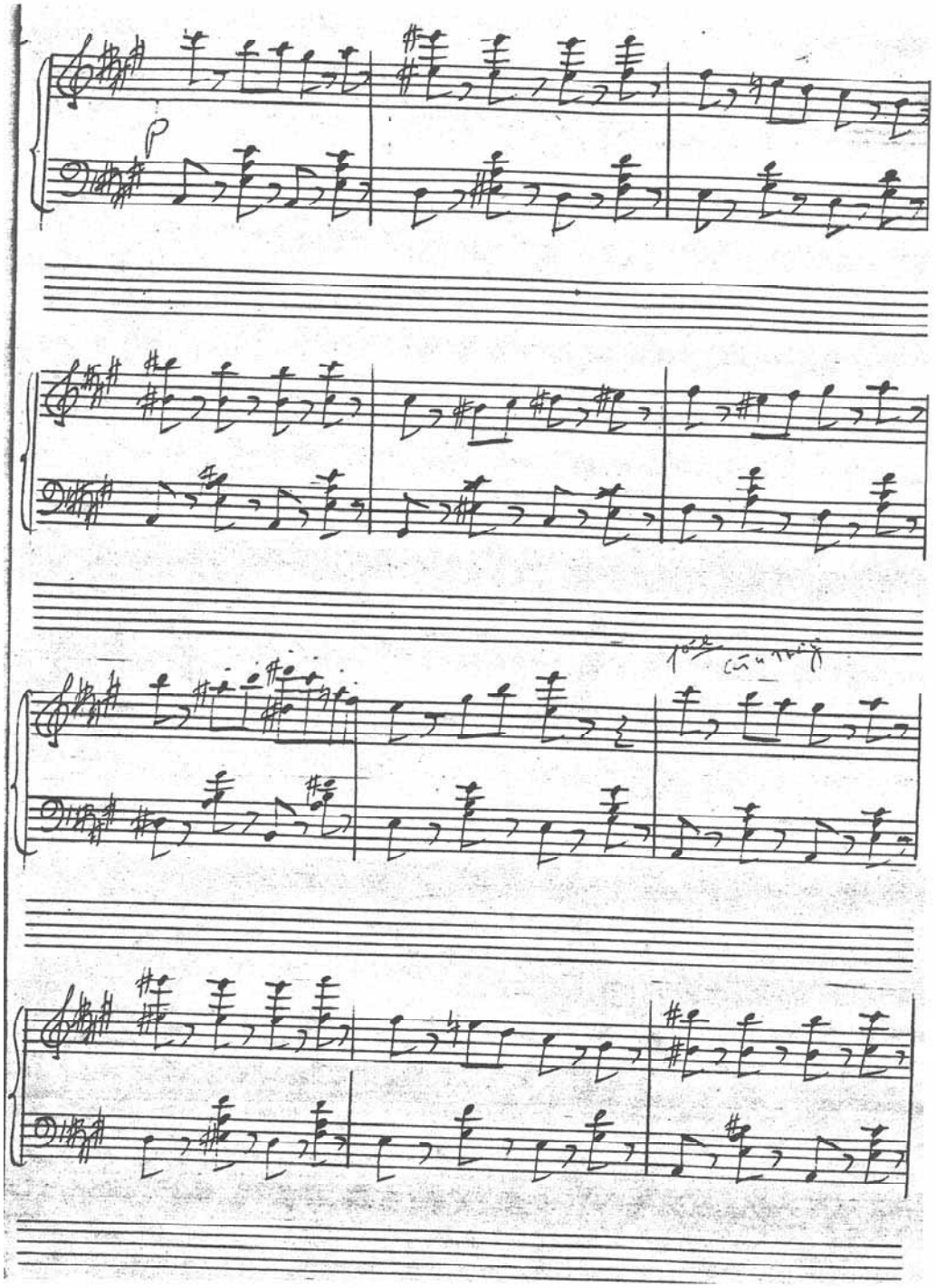

poco cresc.
F

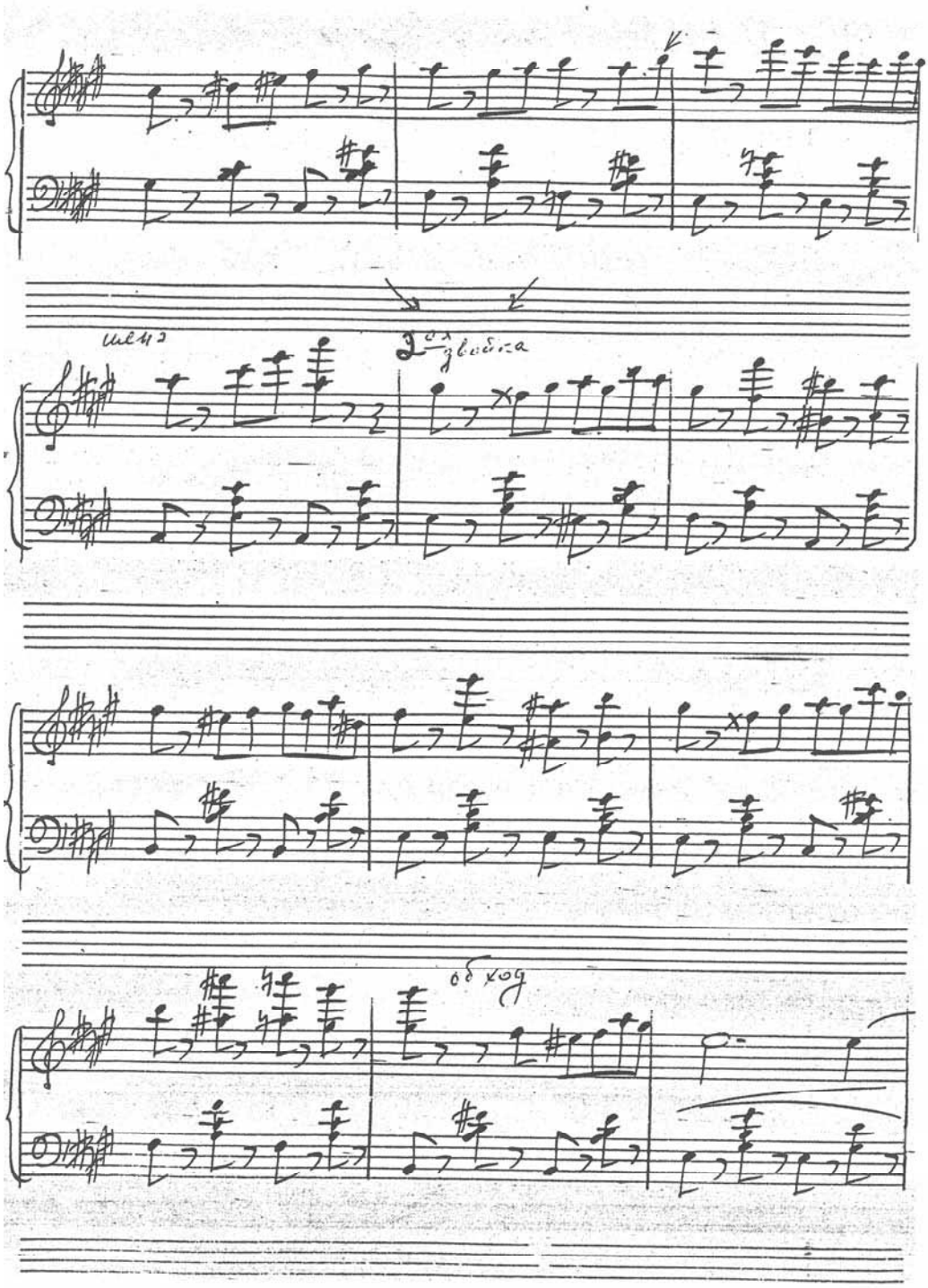


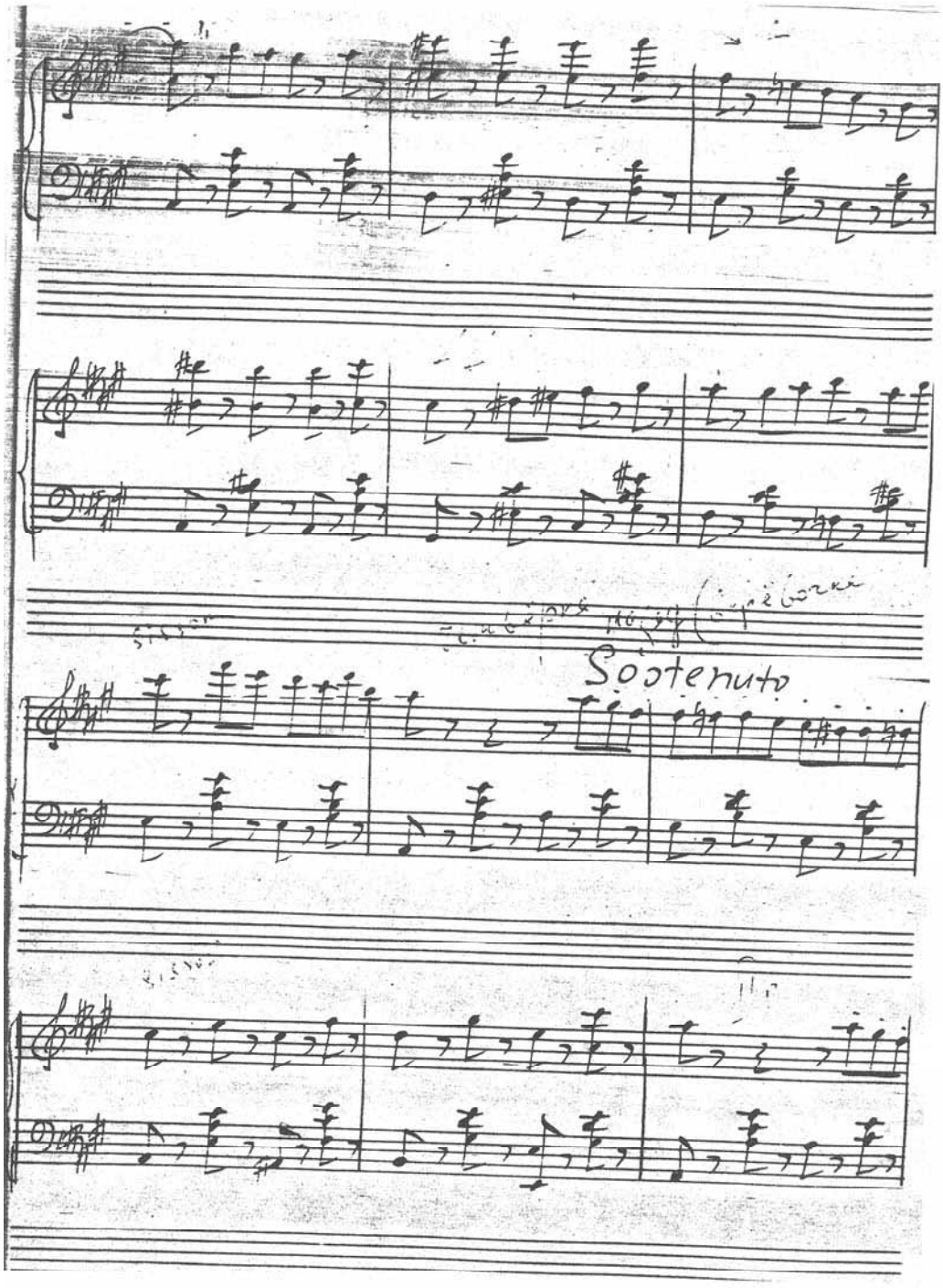

p
мимо выхода
последняя пряжка
скажи
і е р а в е н

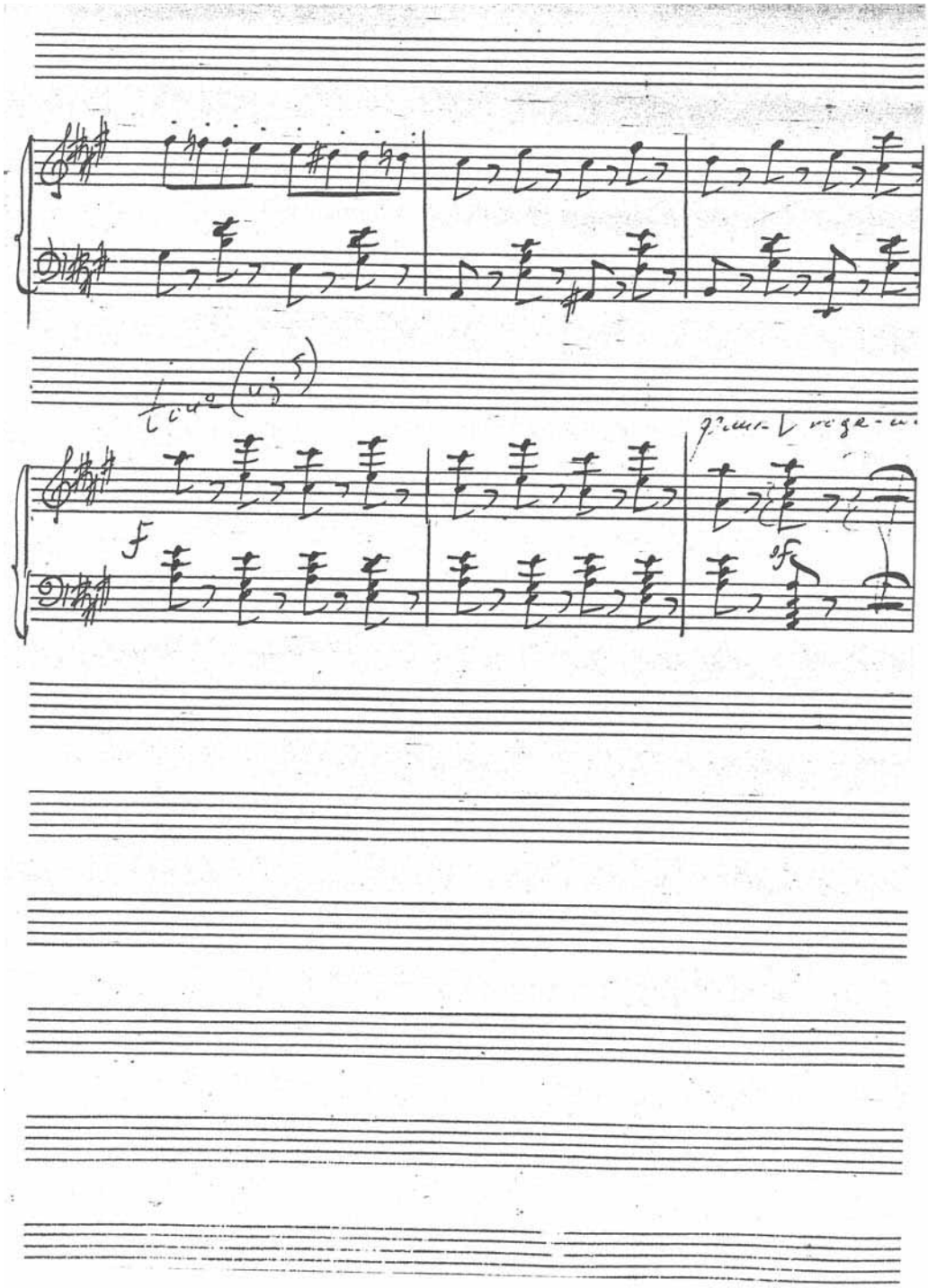


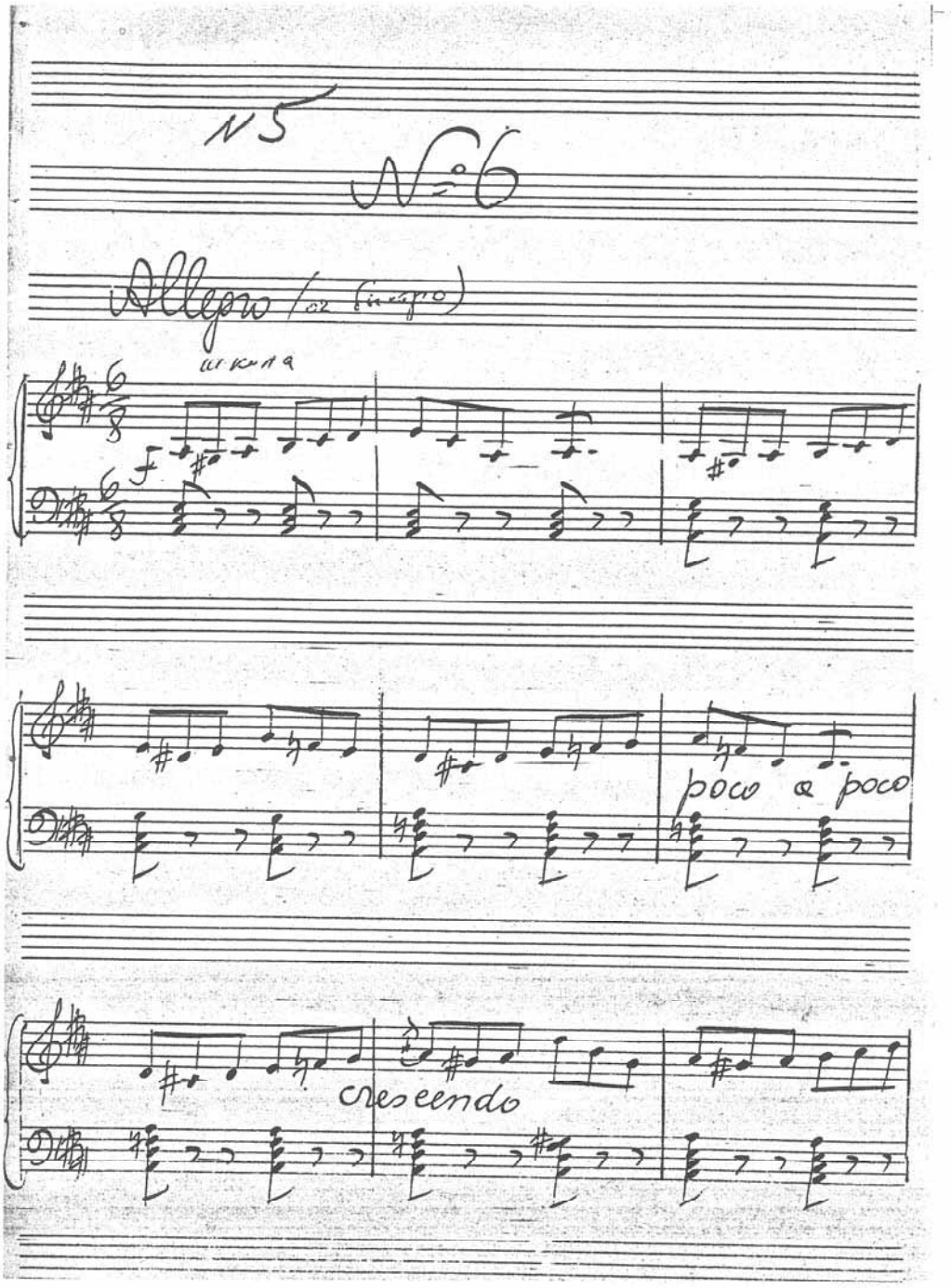

№ 5
4 баядерки
4-ка
Moderado
fp
мужчины
poco cresc.
f

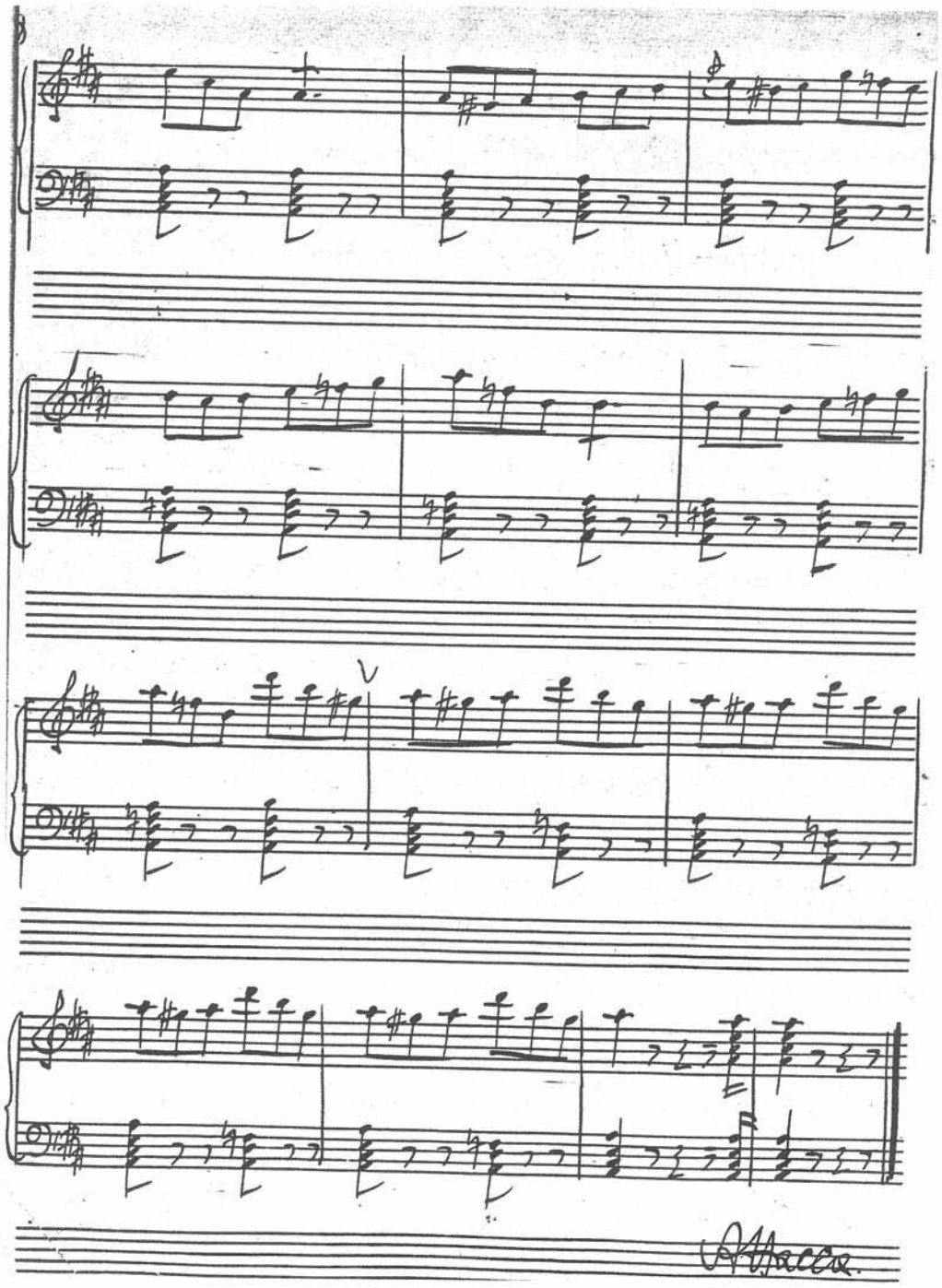


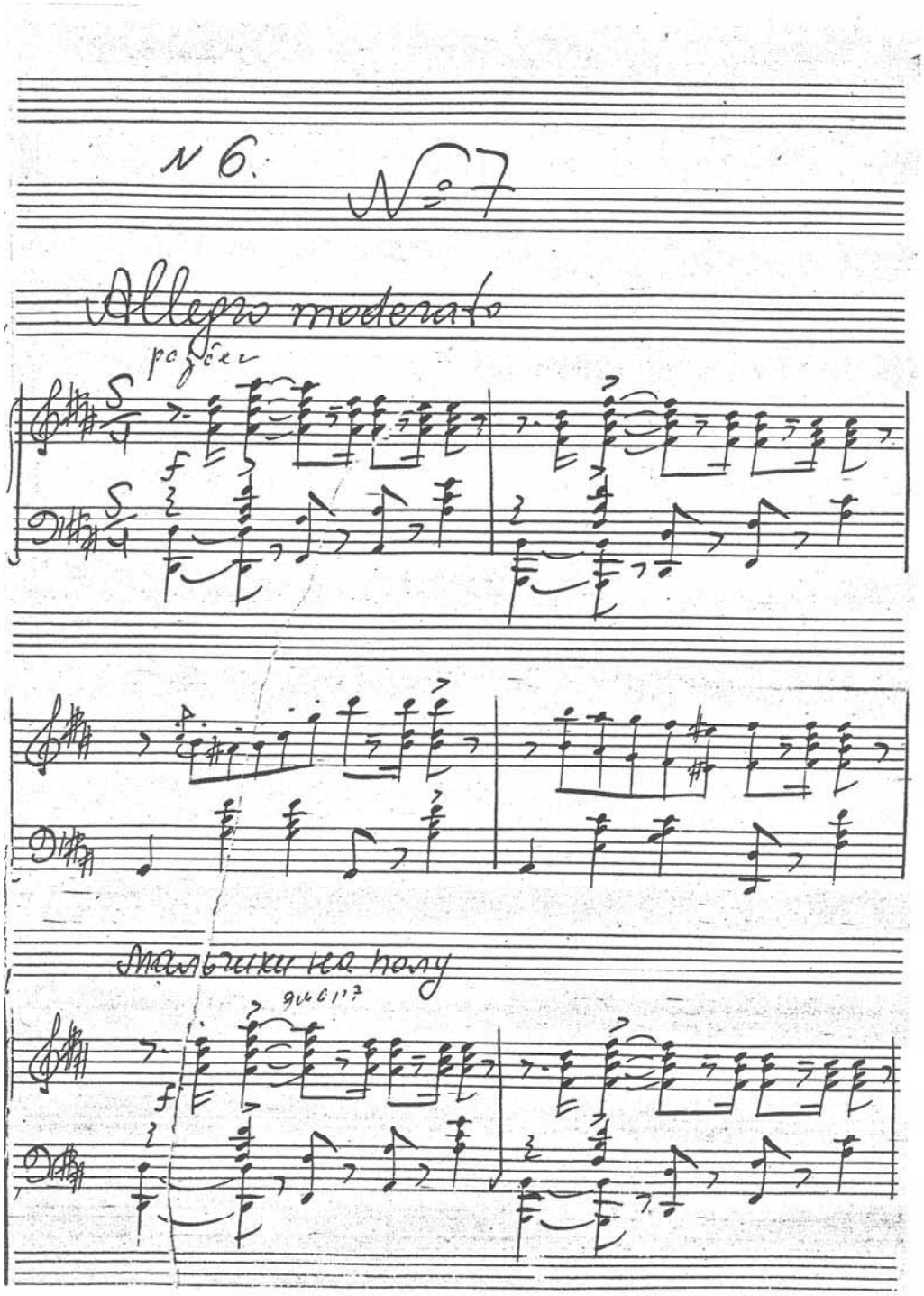

meno
2ª glossa
od kog

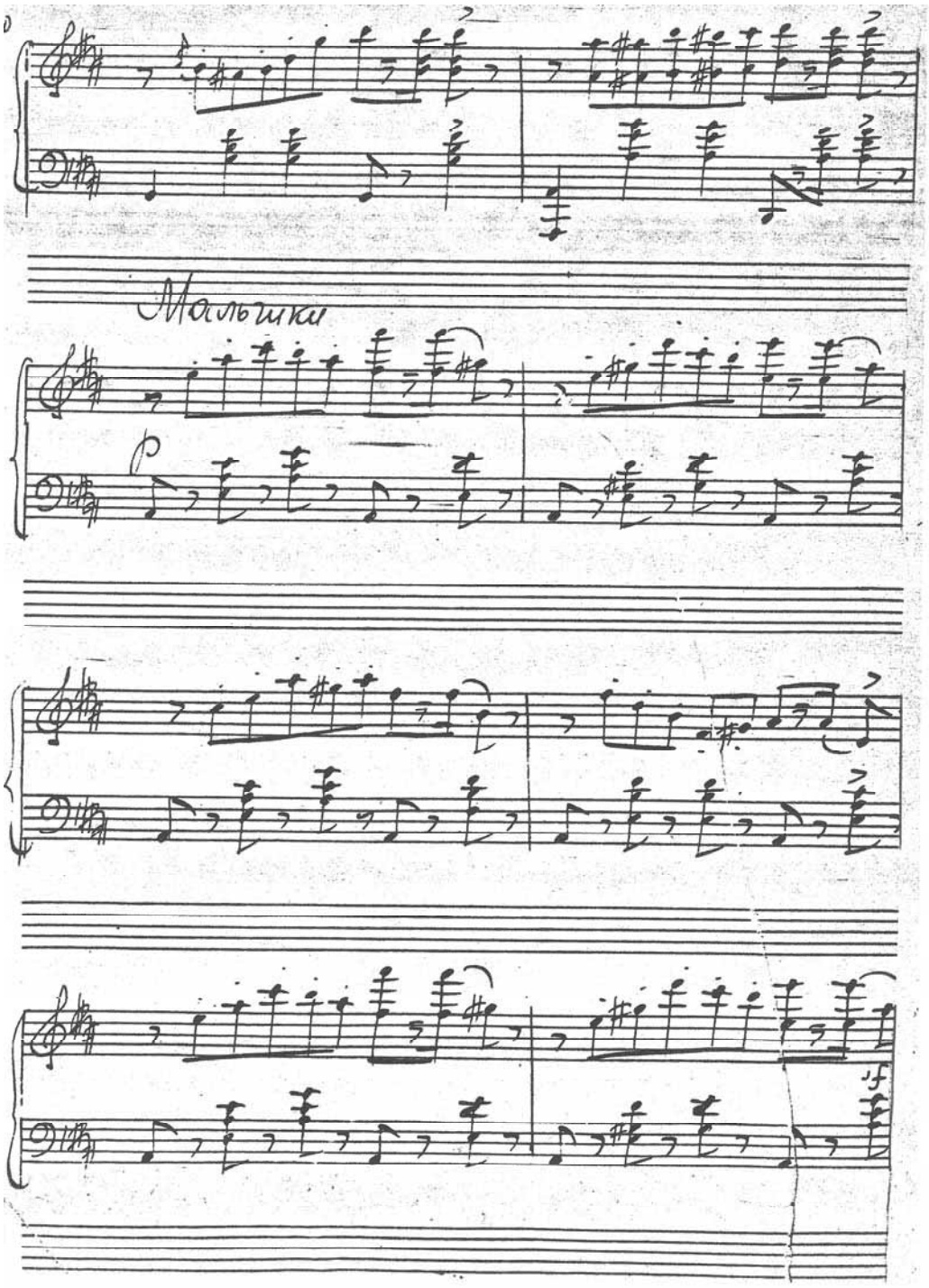

Sostenuto

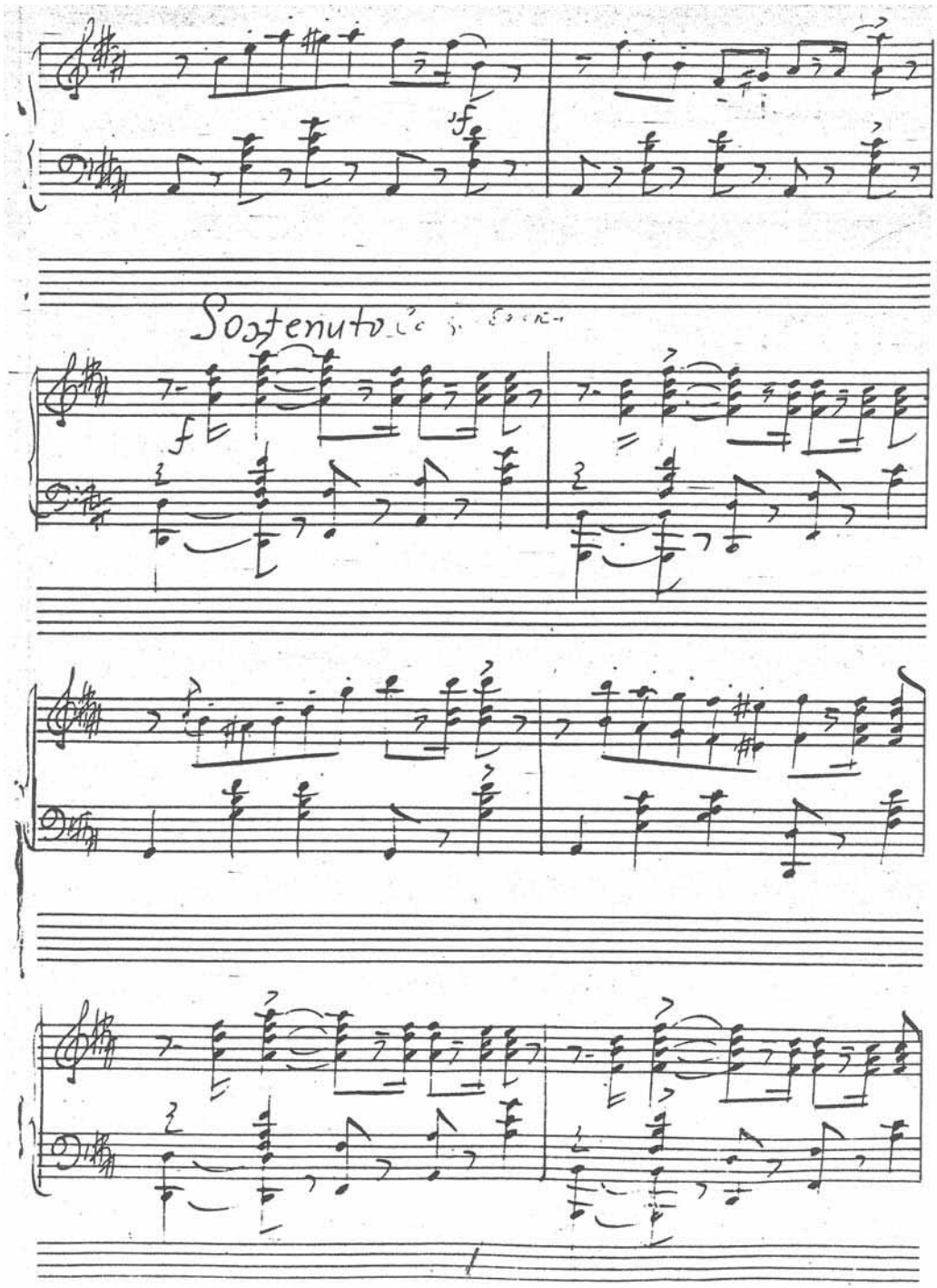


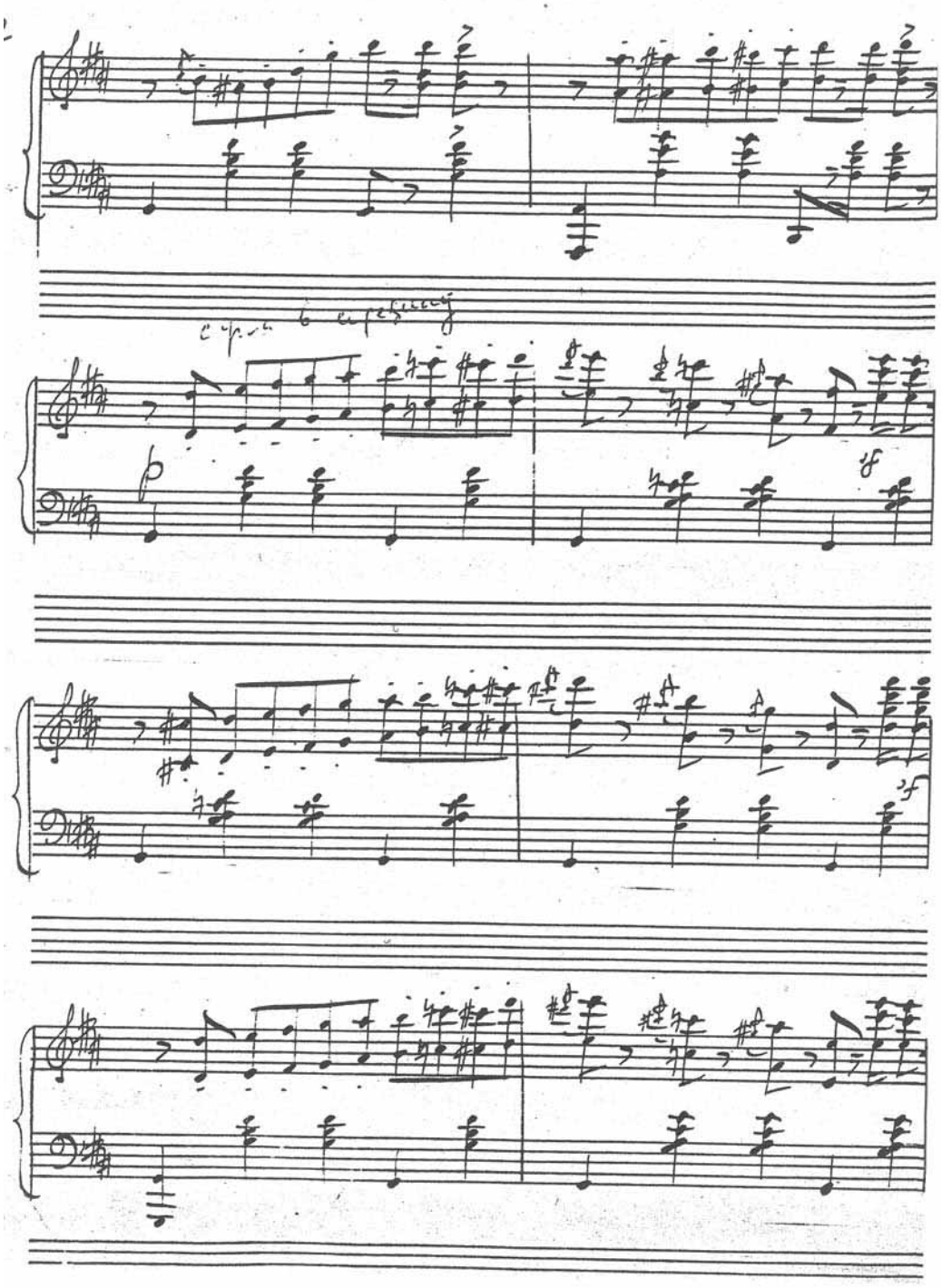

N5
N°6
Allegro (or Finale)
poco a poco
crescendo

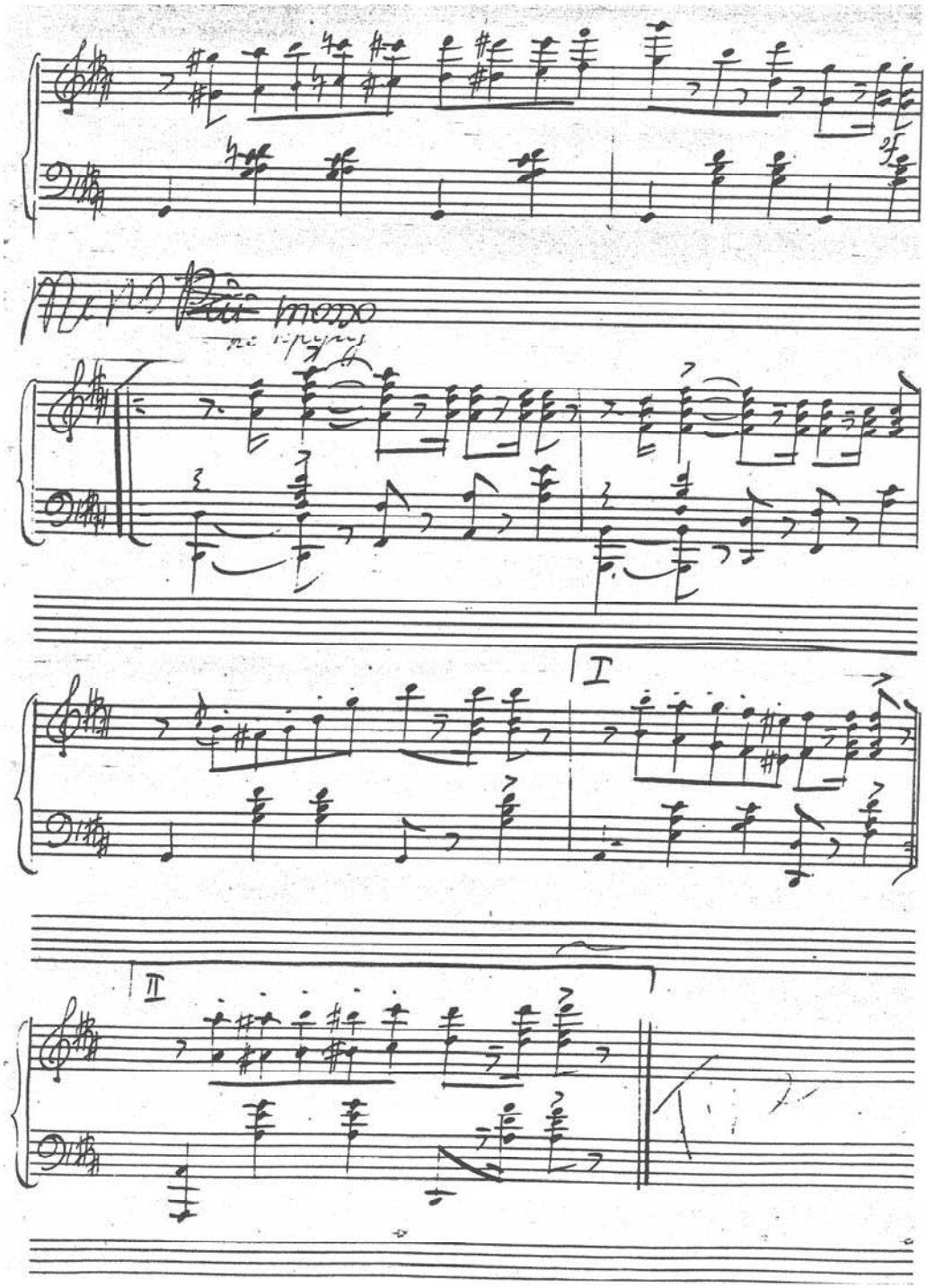

Attacca.

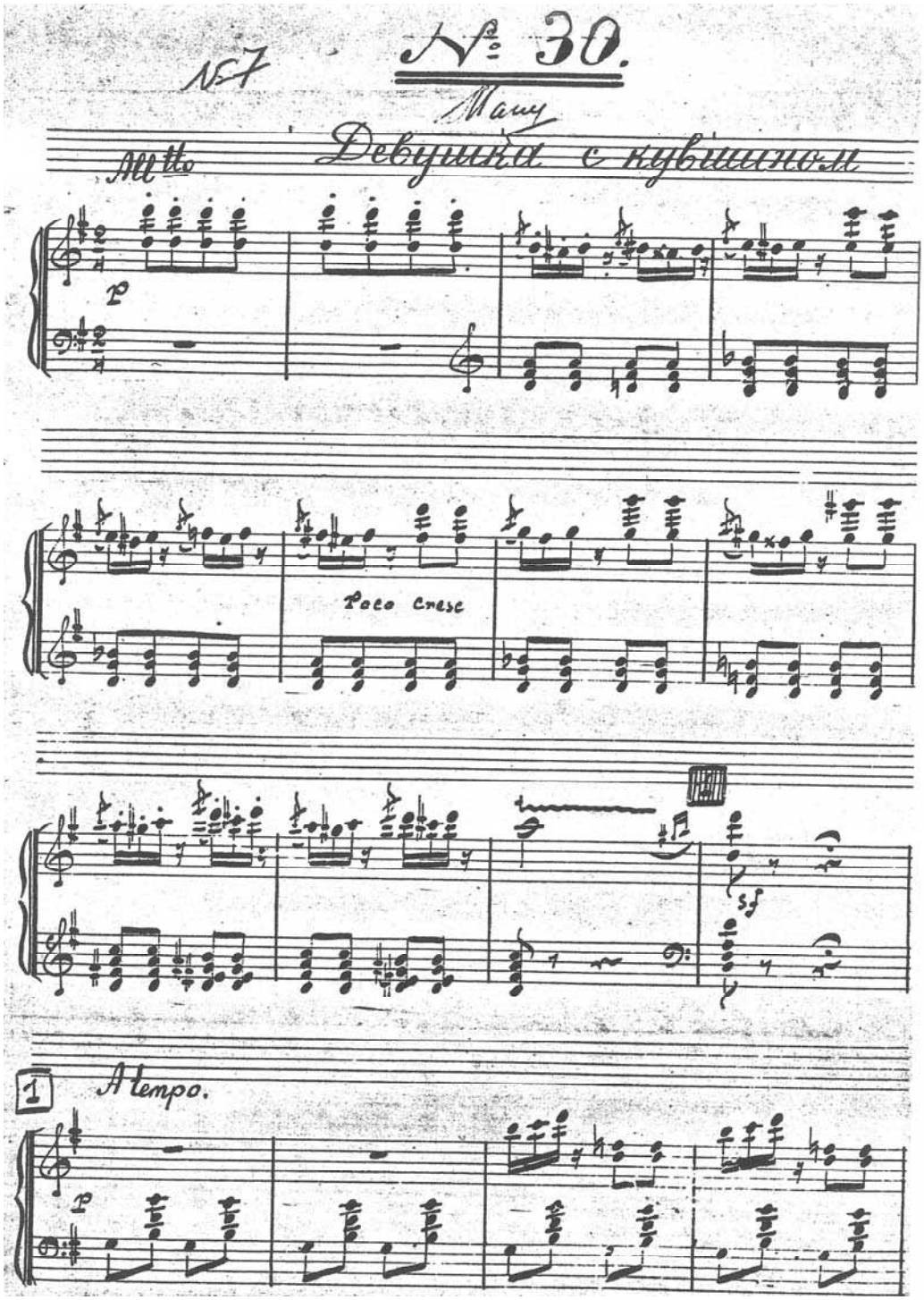

N 6.
№ 7
Allegro moderato
pojem
f
Mazurka ma hony
gucit
f

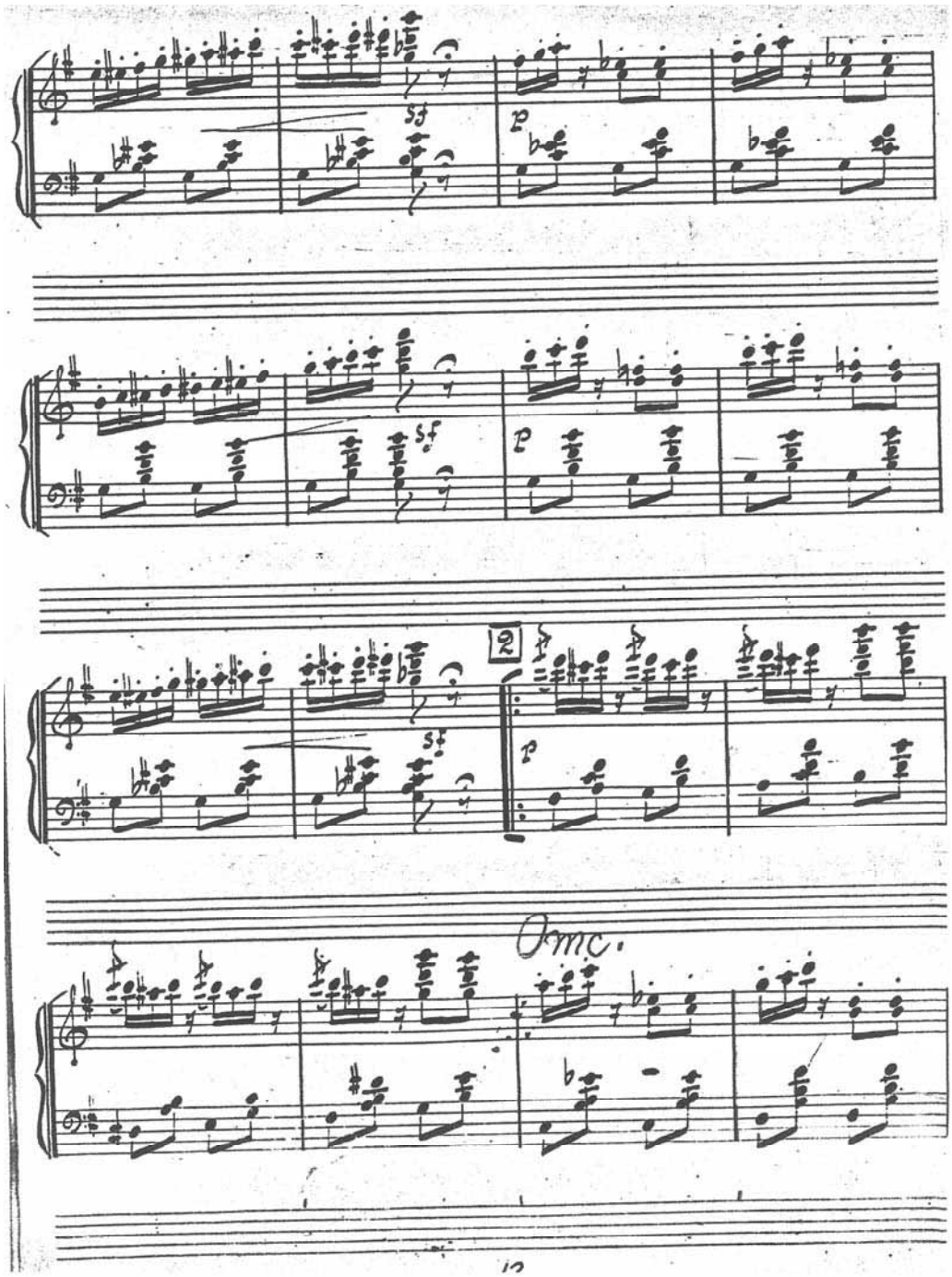

Мальчики
p
ff

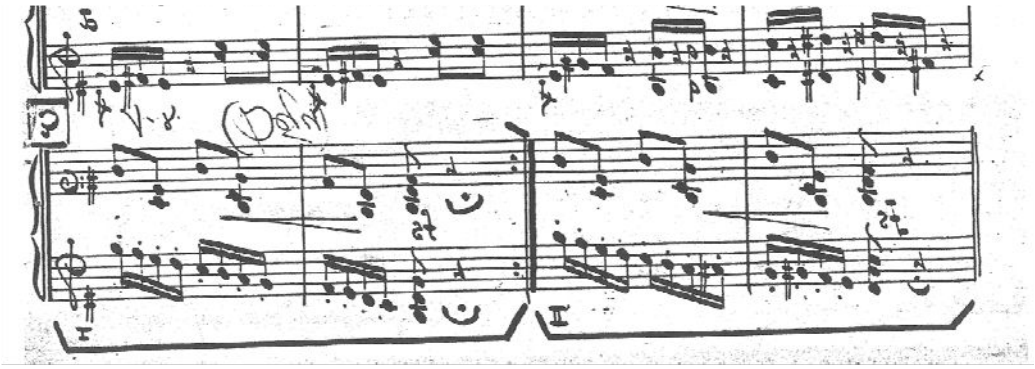

Sostenuto

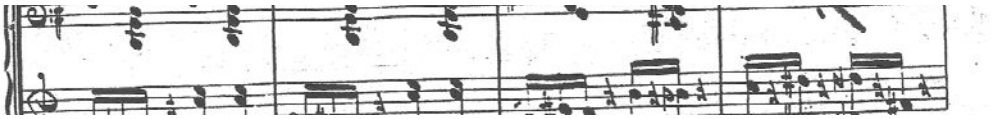


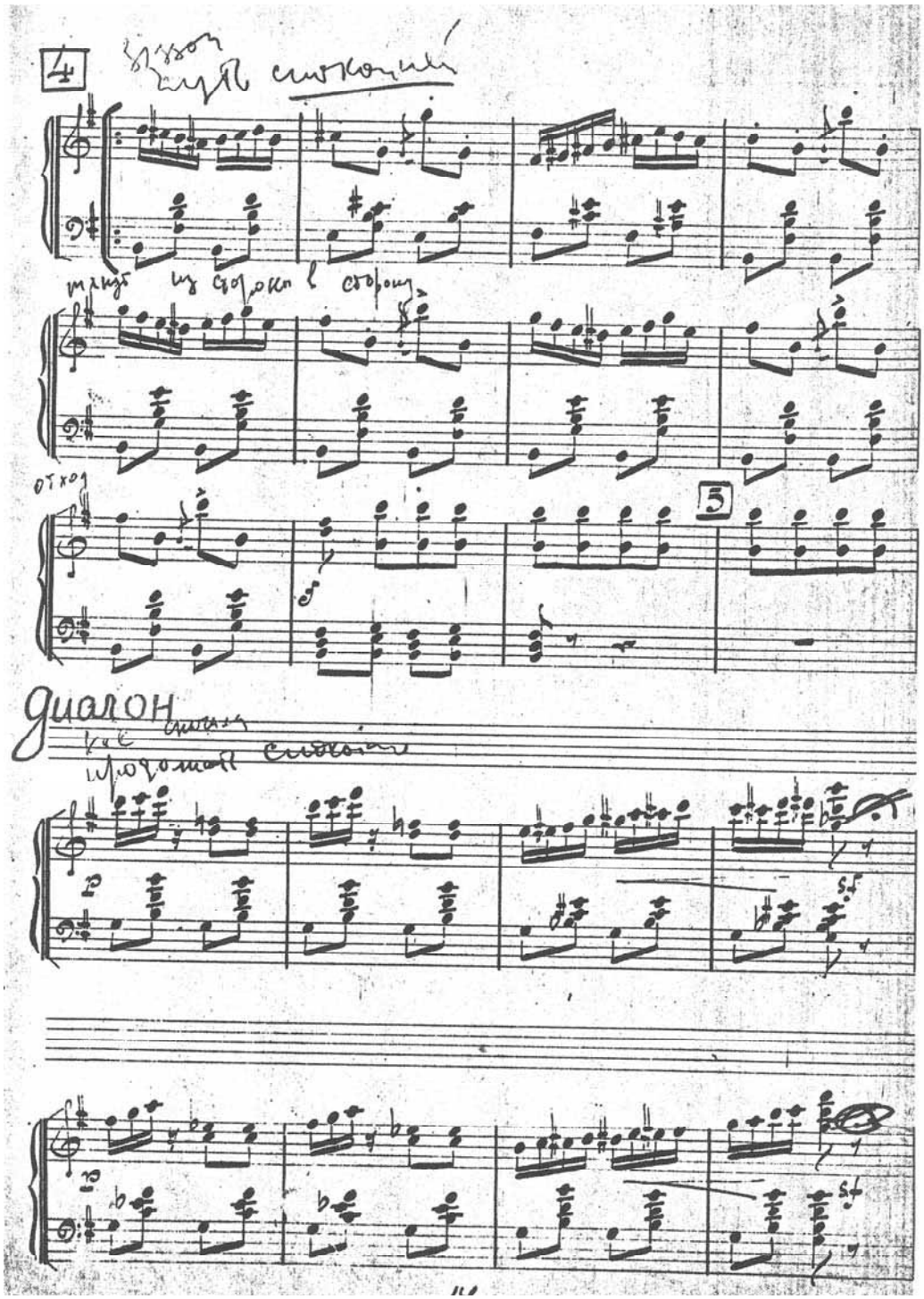

Meno Più mosso
I
II

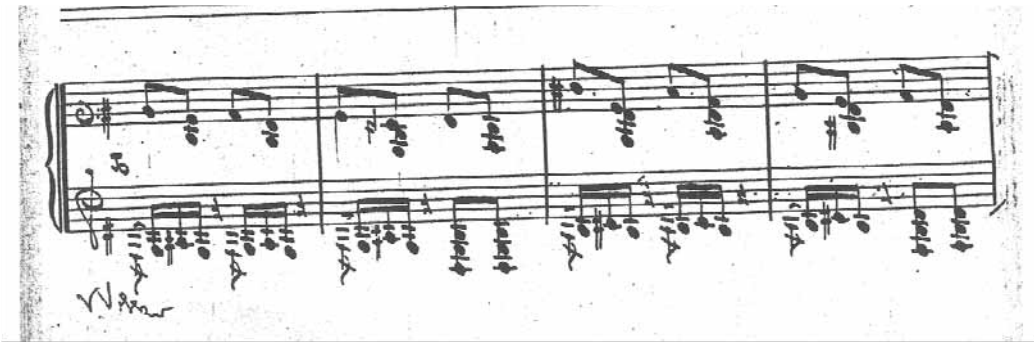

№ 30.
Mme
Девушка с кувшином
p
Poco cresc
sf
1
A tempo.
p

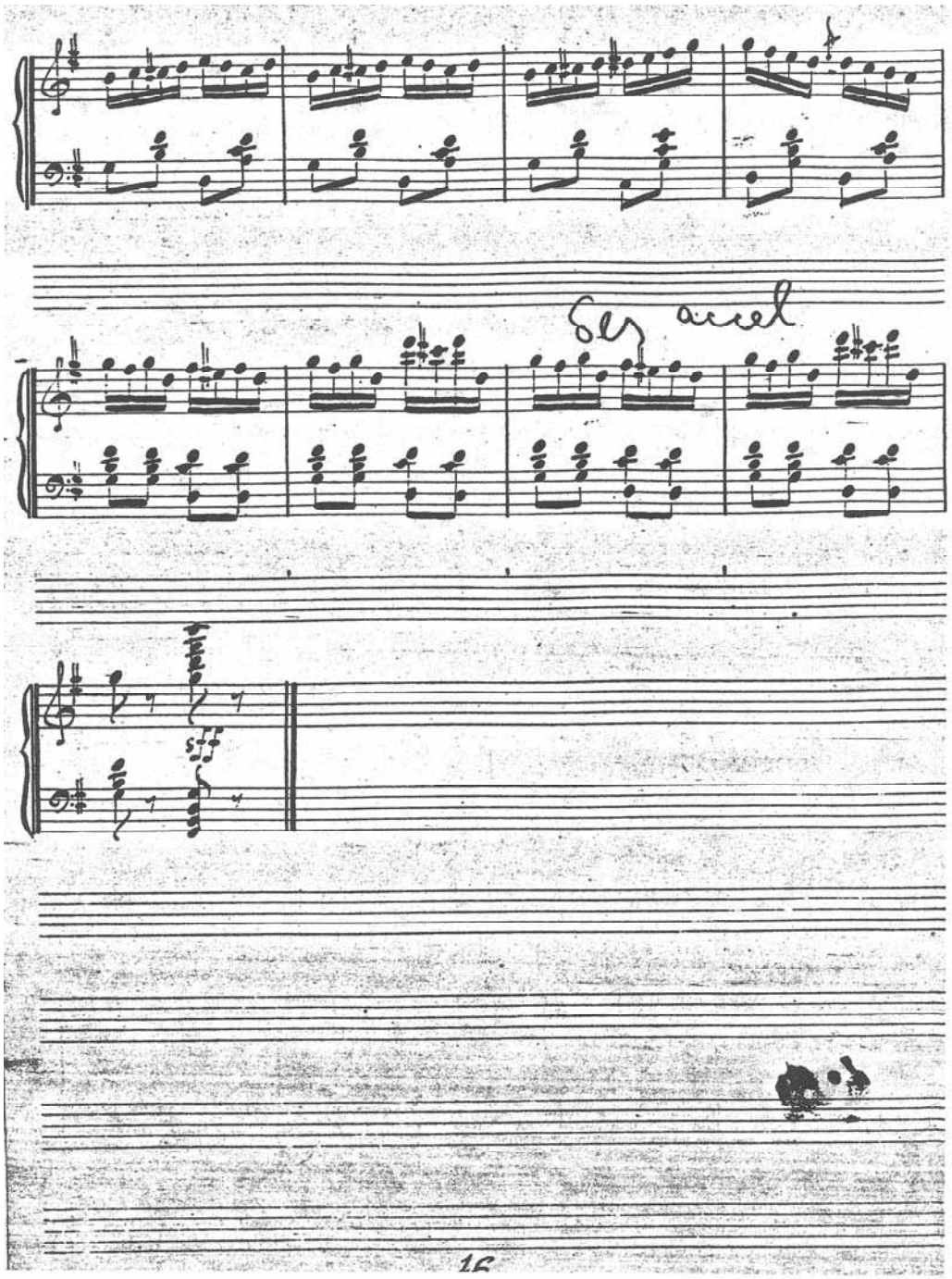

sf
p
sf
p
2
sf
p
Omc.

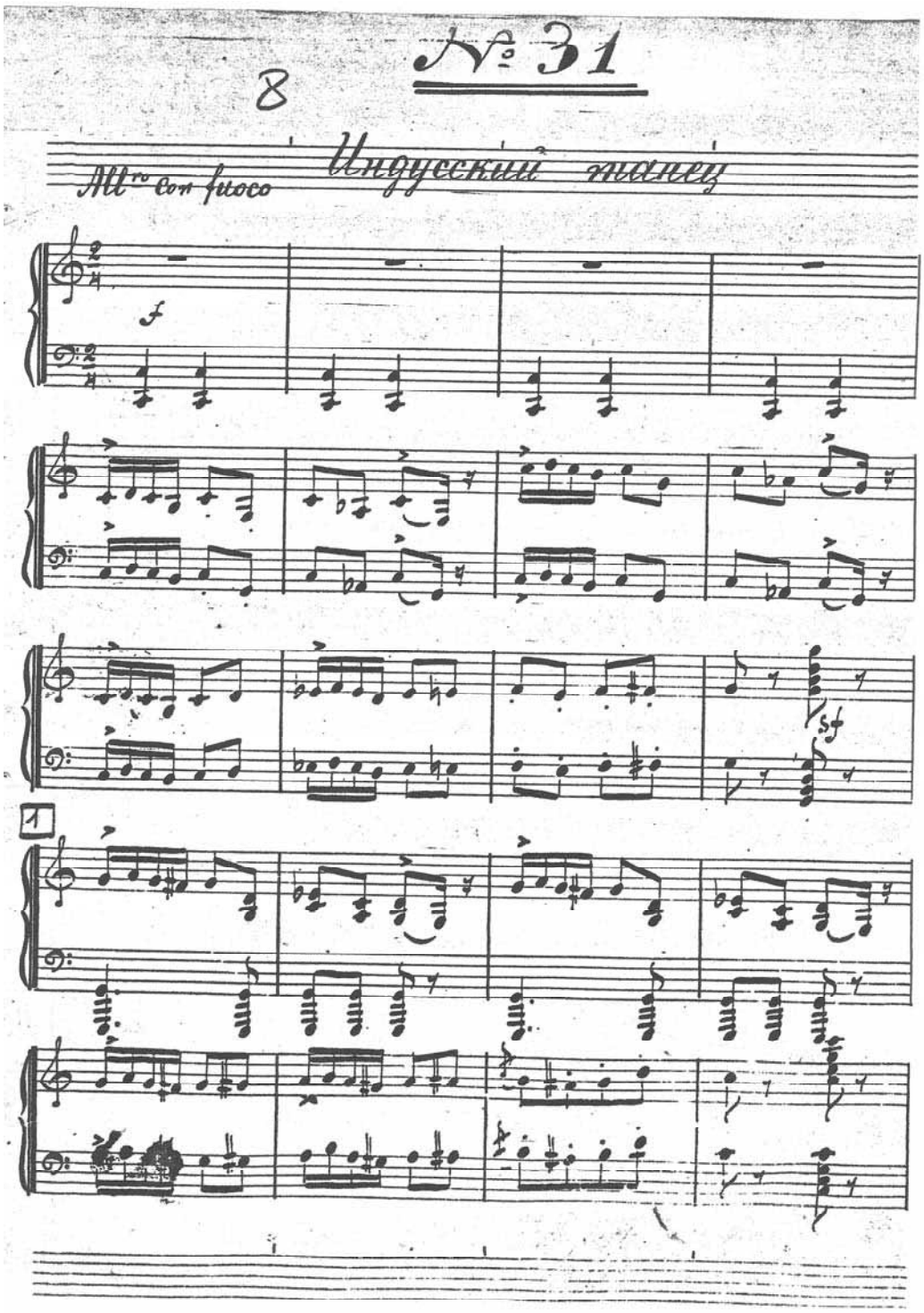


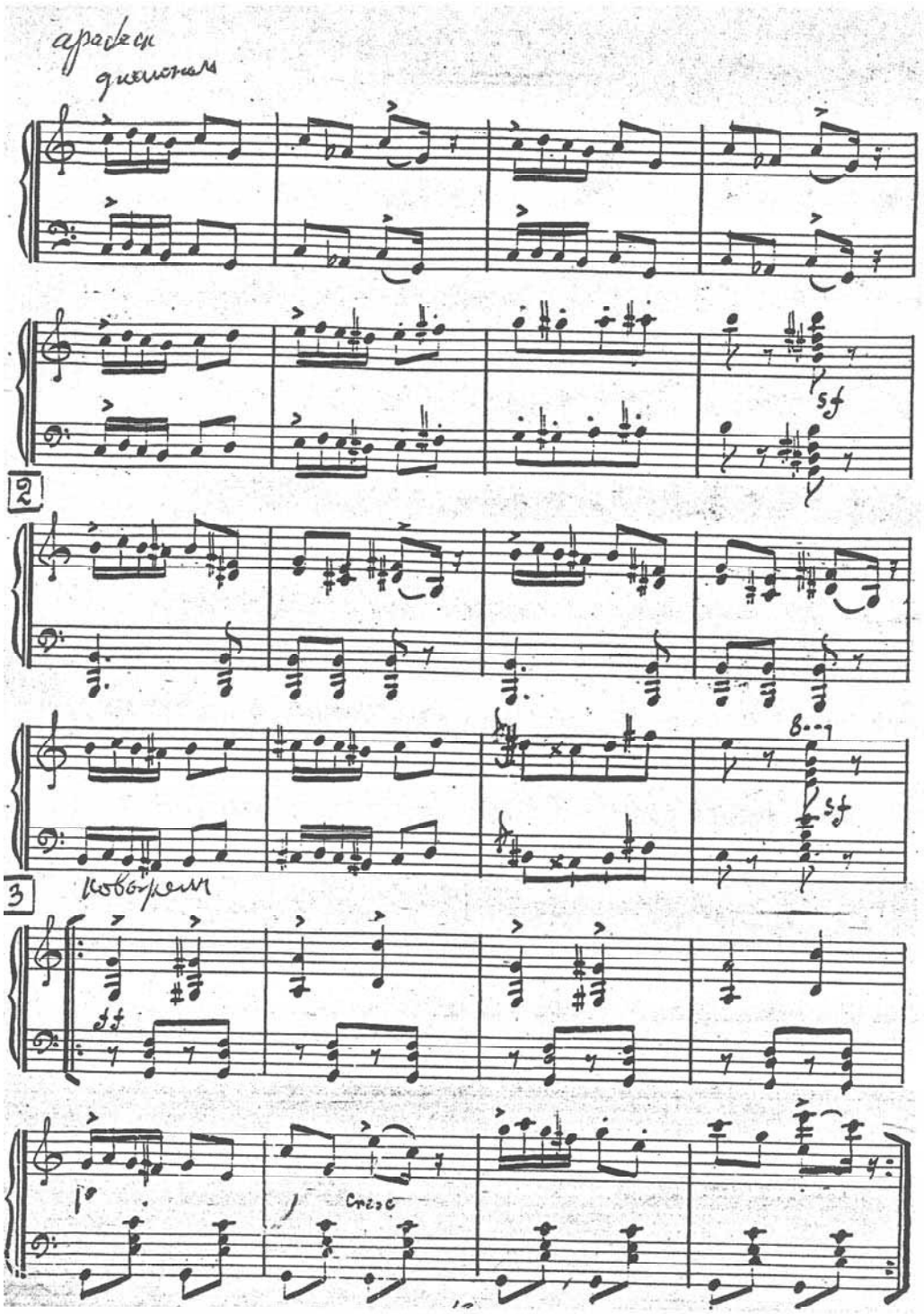


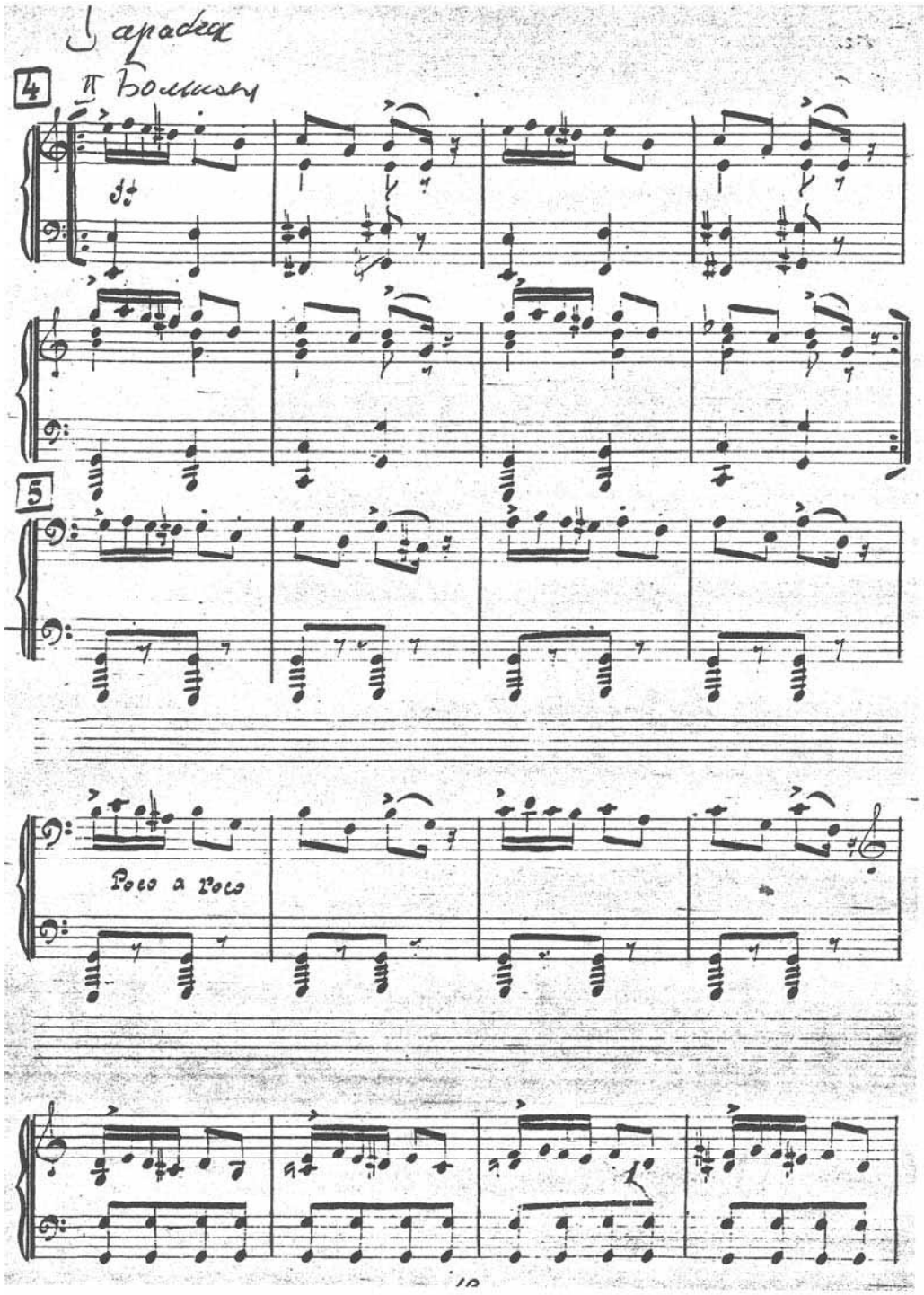

4
5
диалон

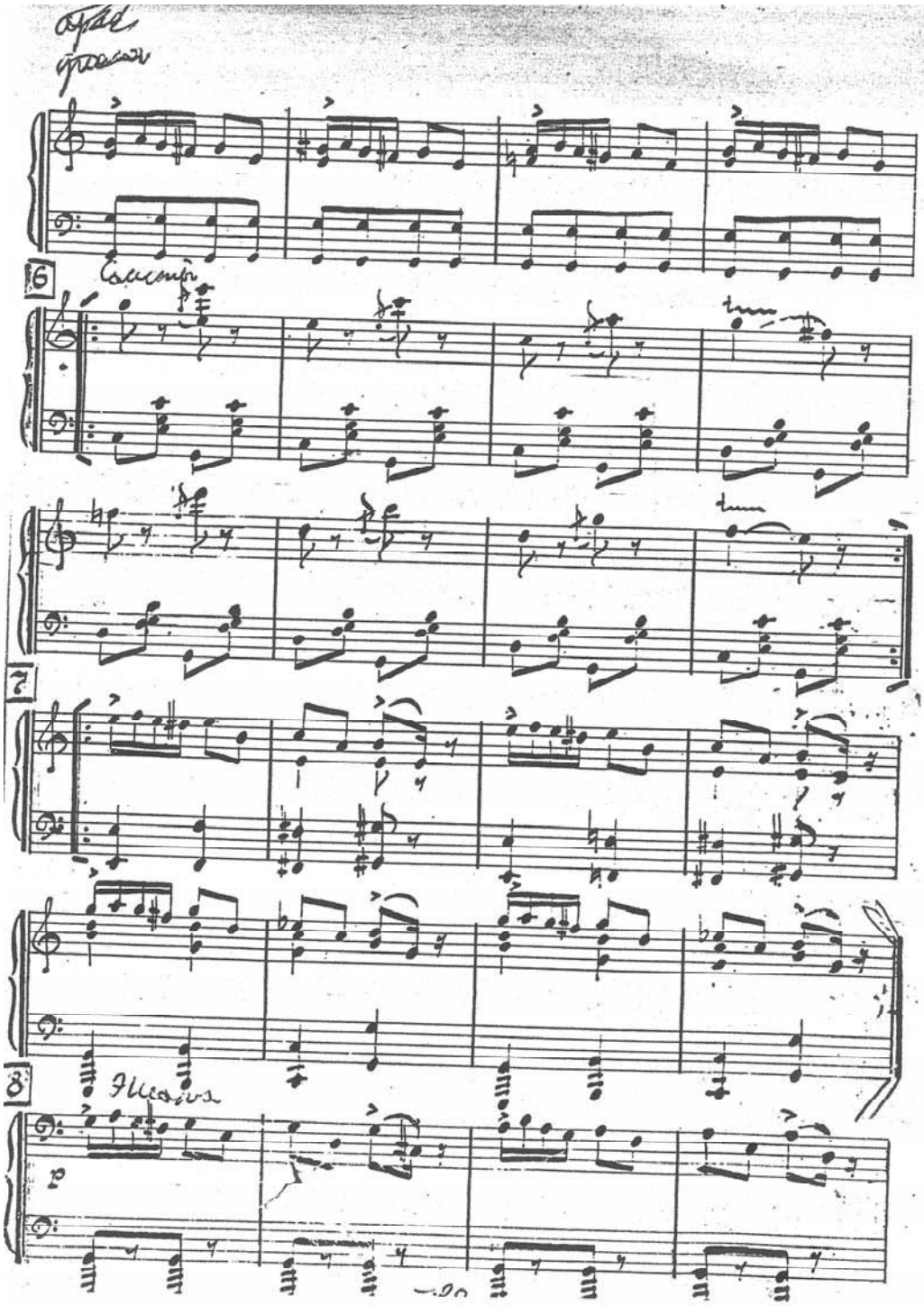


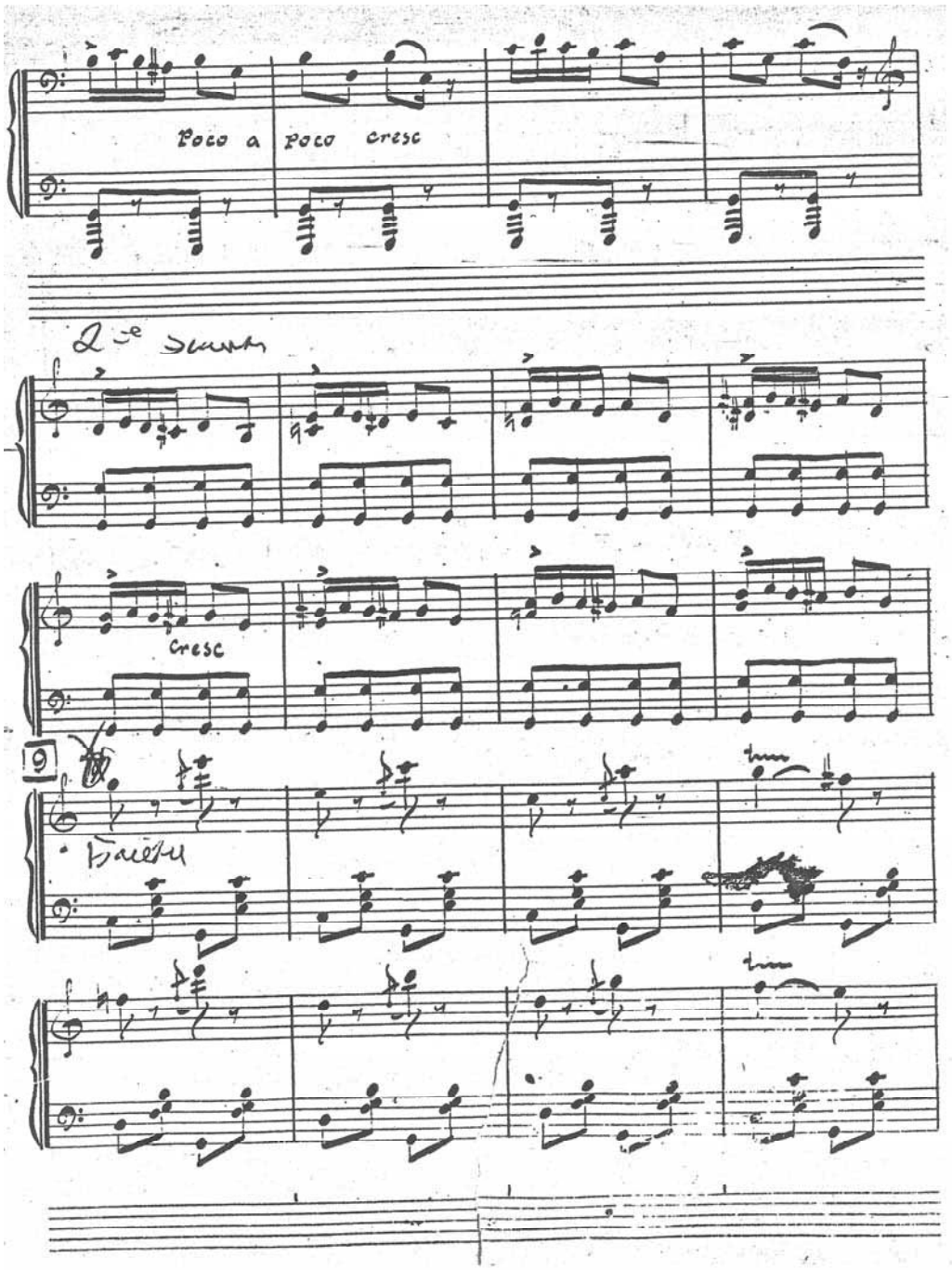

Sly and
16

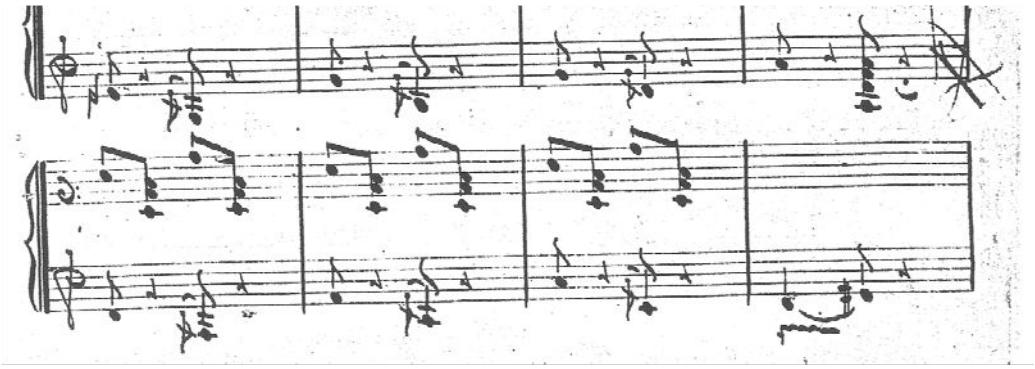

8
№ 31
Indusskiĭ tanets
All.o con fuoco
f
sf
1

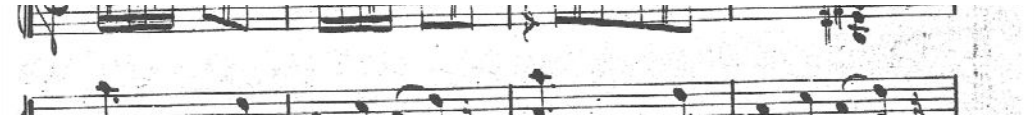

арабеск
диагонали
2
sf
3
ковёрным
sf
Стезо

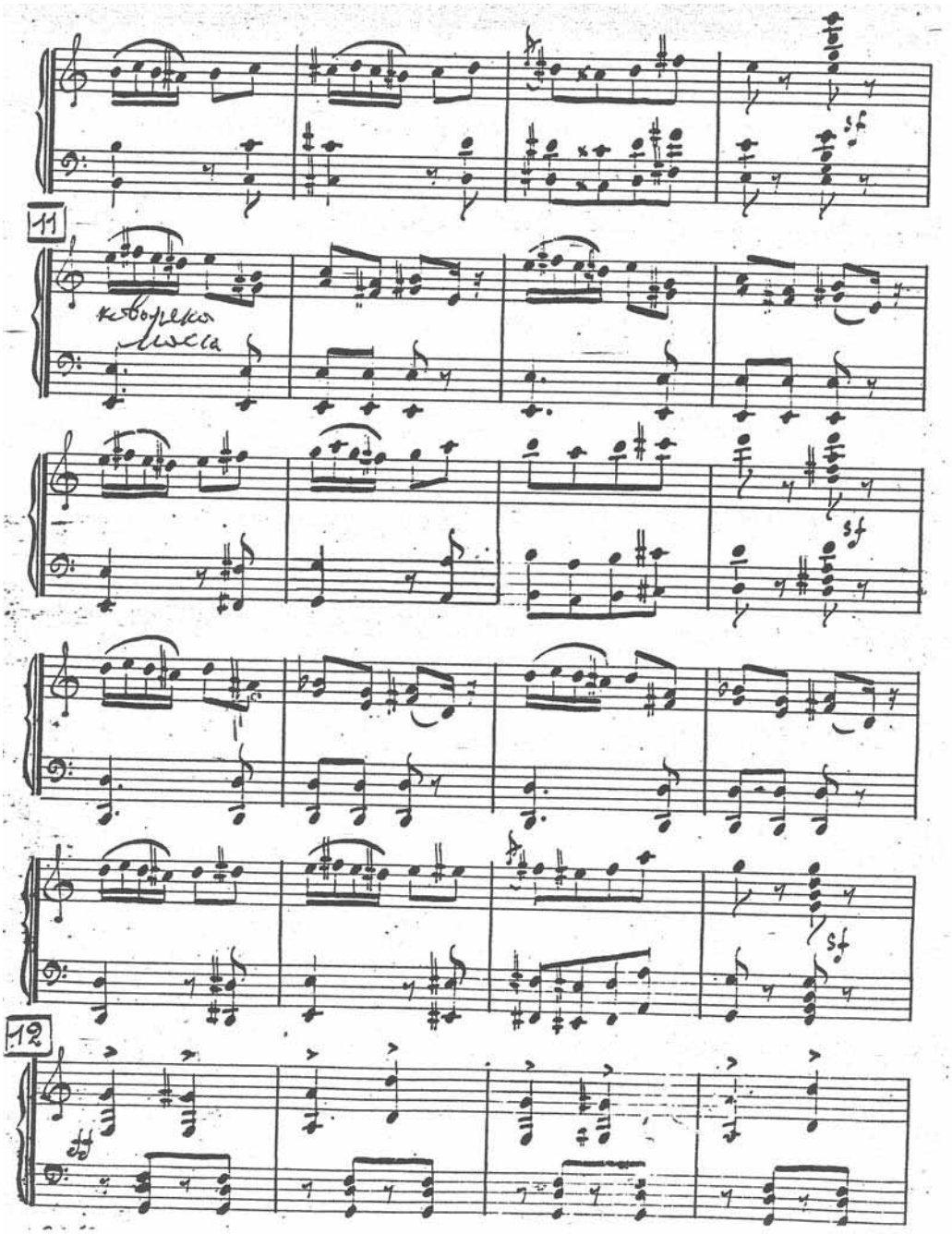

4
5
Poco a Poco

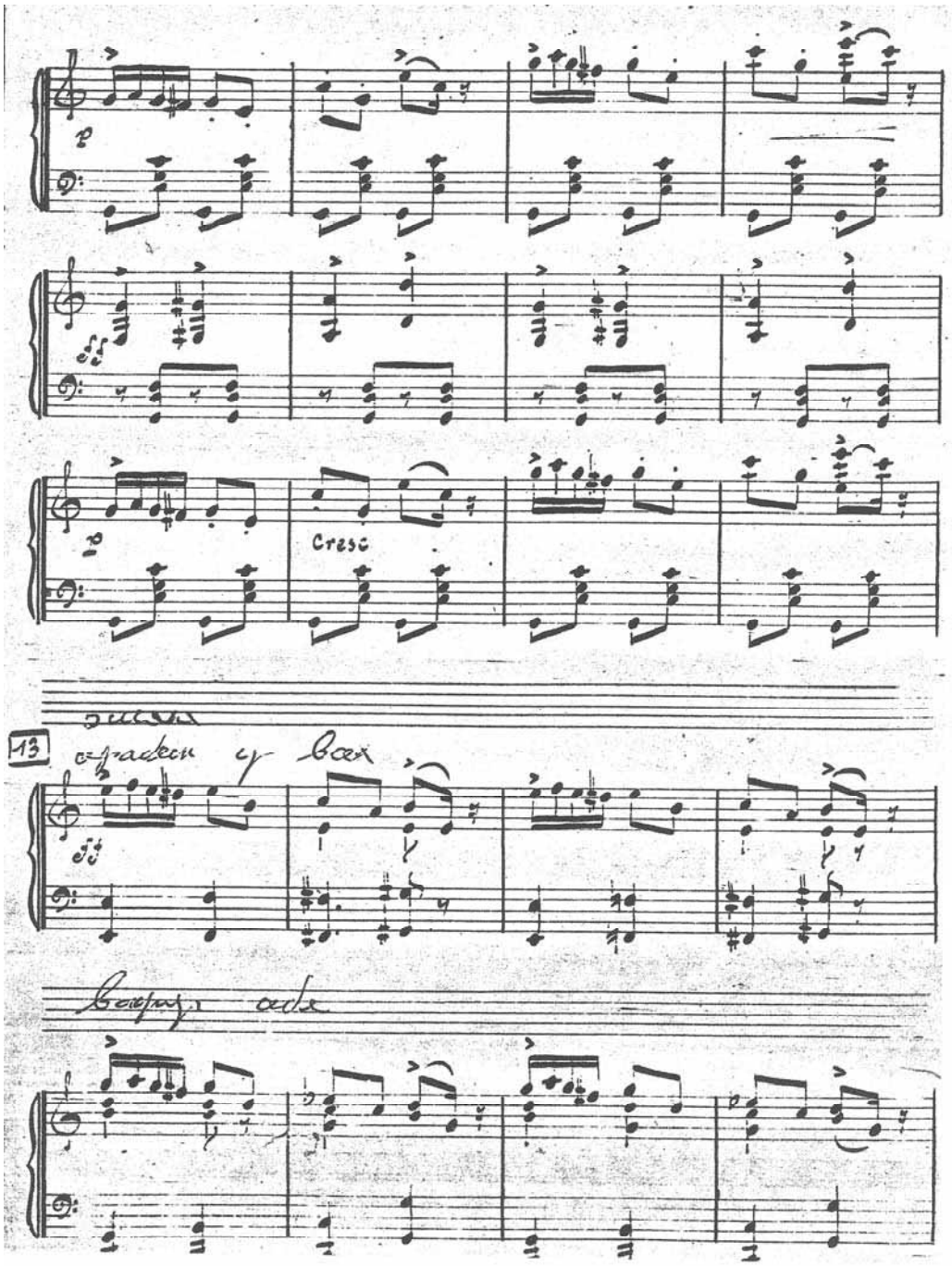



Poco a poco cresc
2e Scena
cresc
9
Facetu






11
12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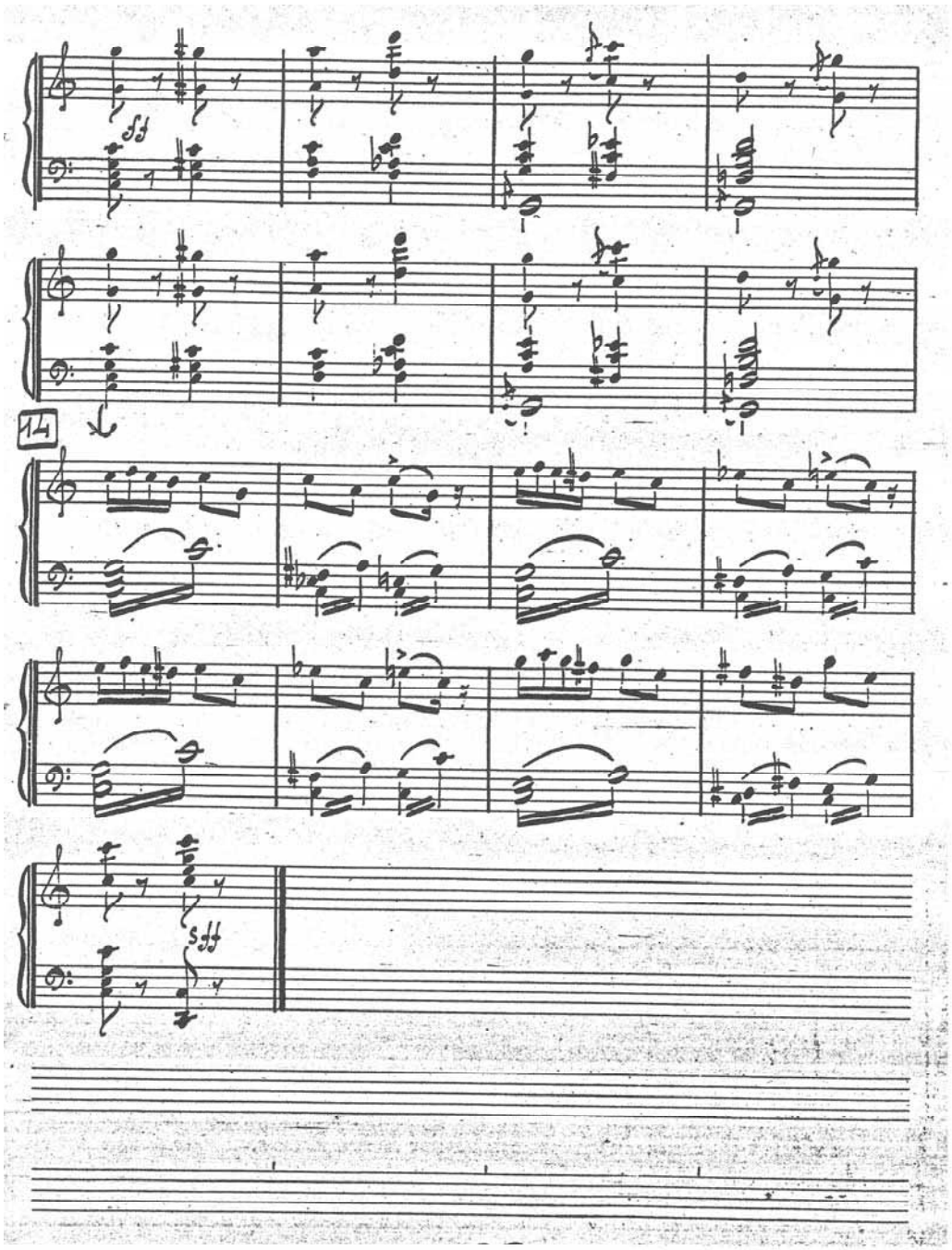
p
Cresc
13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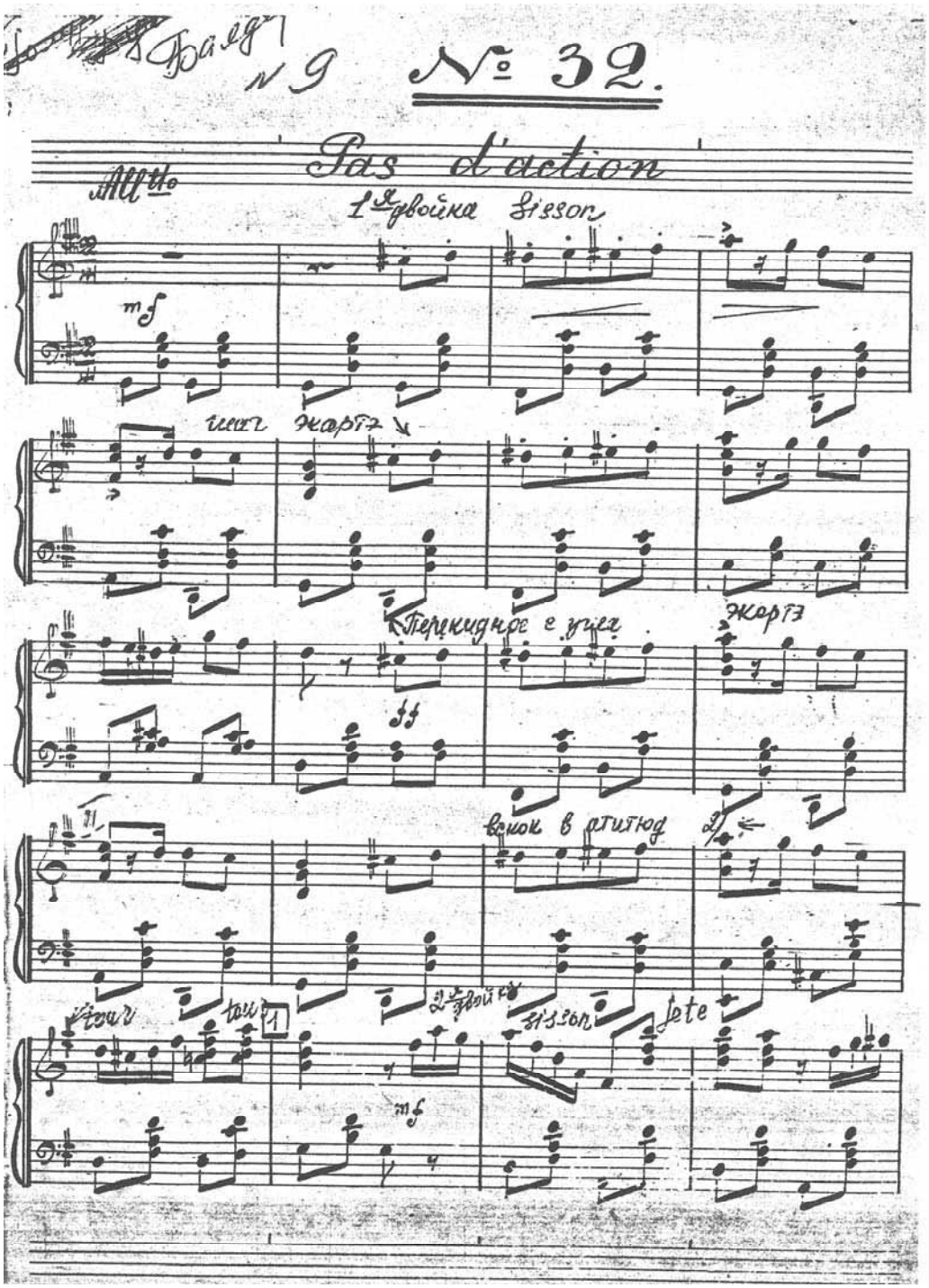
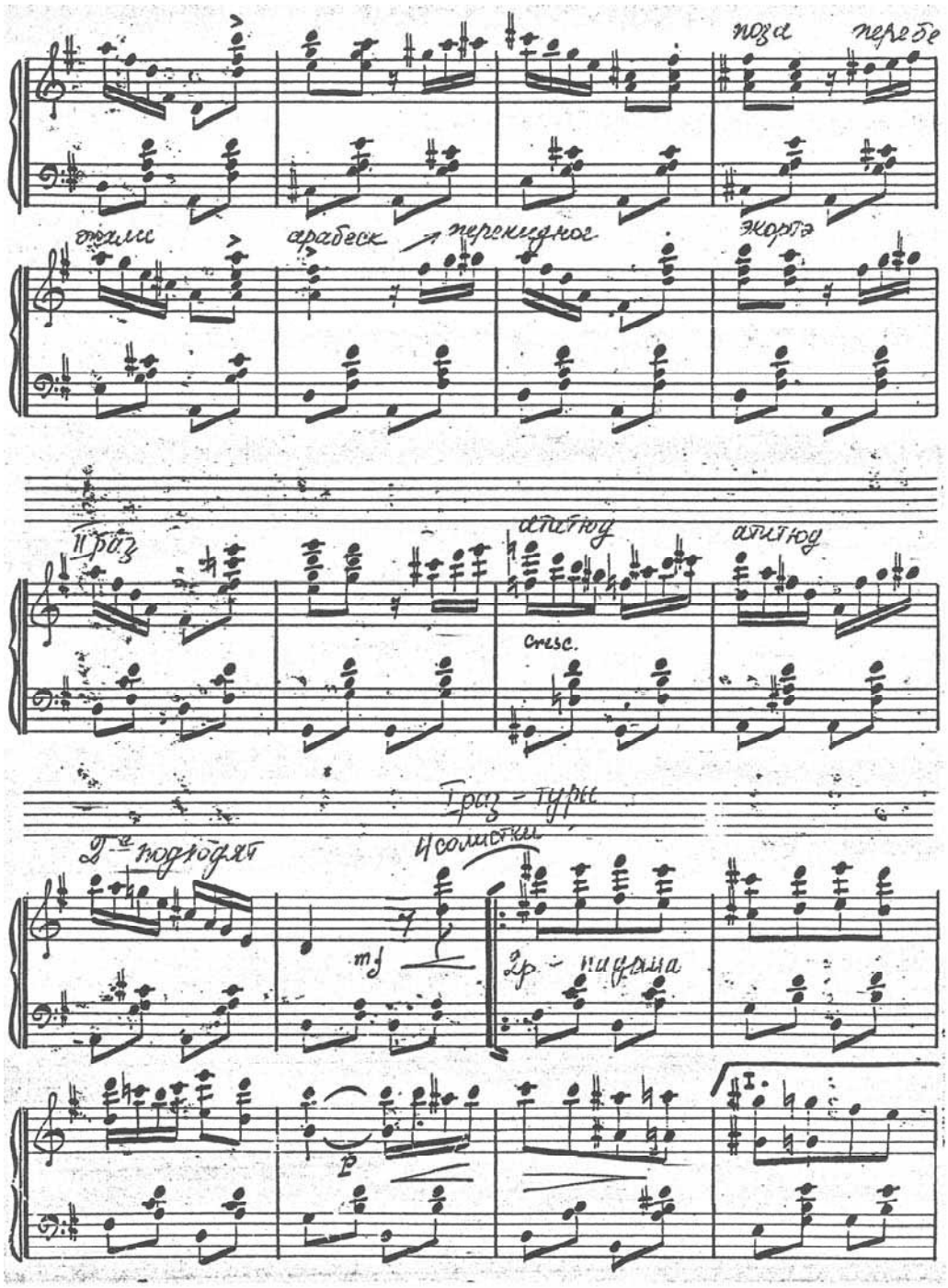
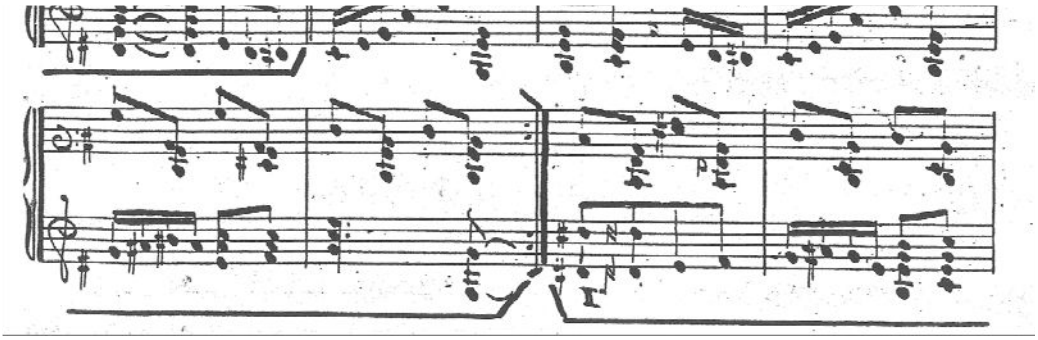
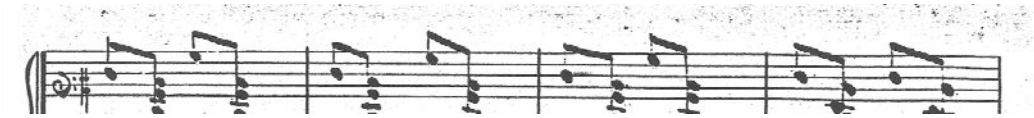
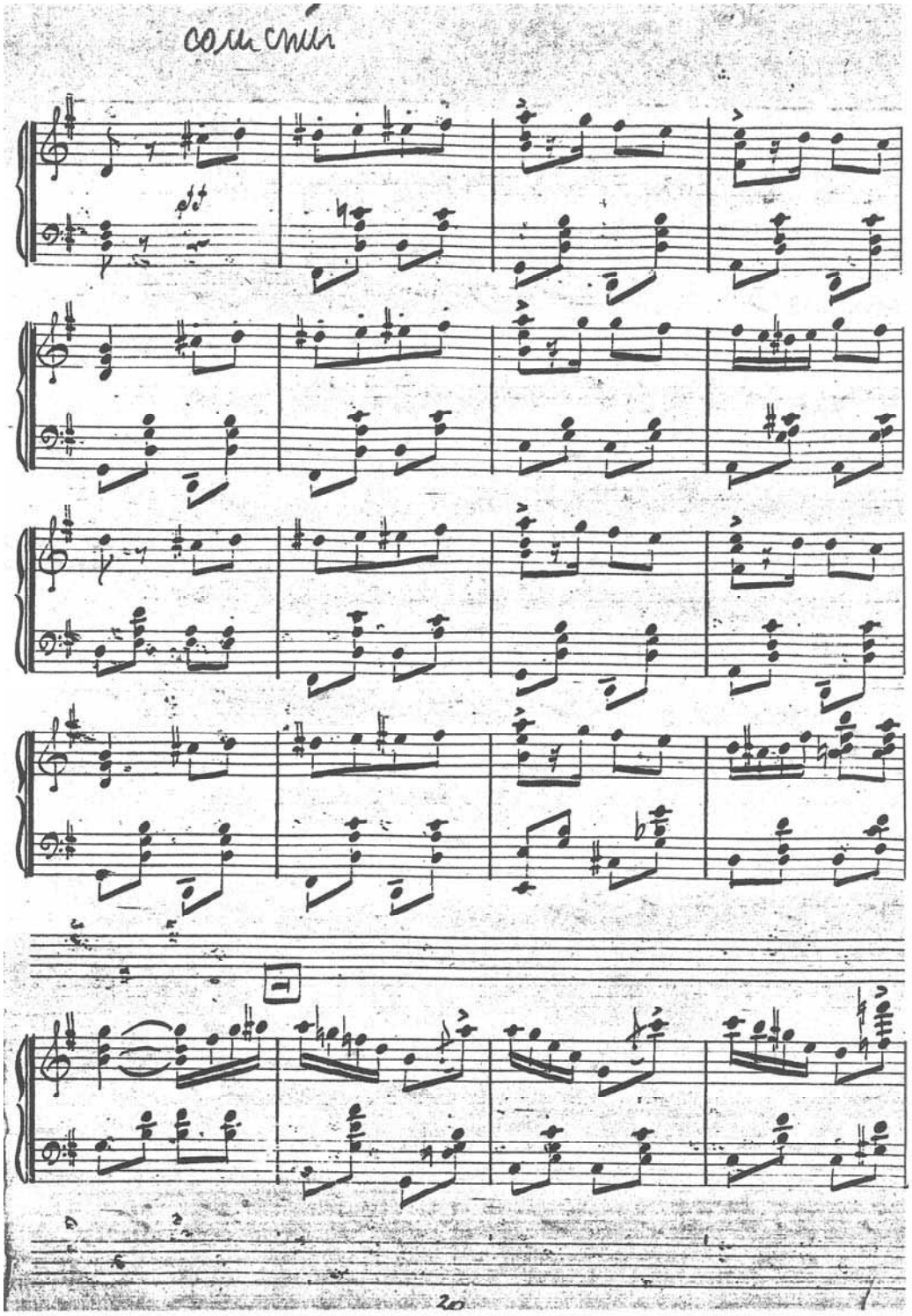

№ 32.
Pas d'action
1ая двойка Sisson
mf
шаг жарт
Перекидное с ноги
жарт
ff
вскок в этюд
tour
tour
2ая двойка
Sisson
Jete
mf


поза
перебе
отмах
арабеск
перекидное
экарте
II раз
адагио
адагио
cresc.
Гран - турн
2-е подходят
исполнят
mf
2р - пируэта
p
I.



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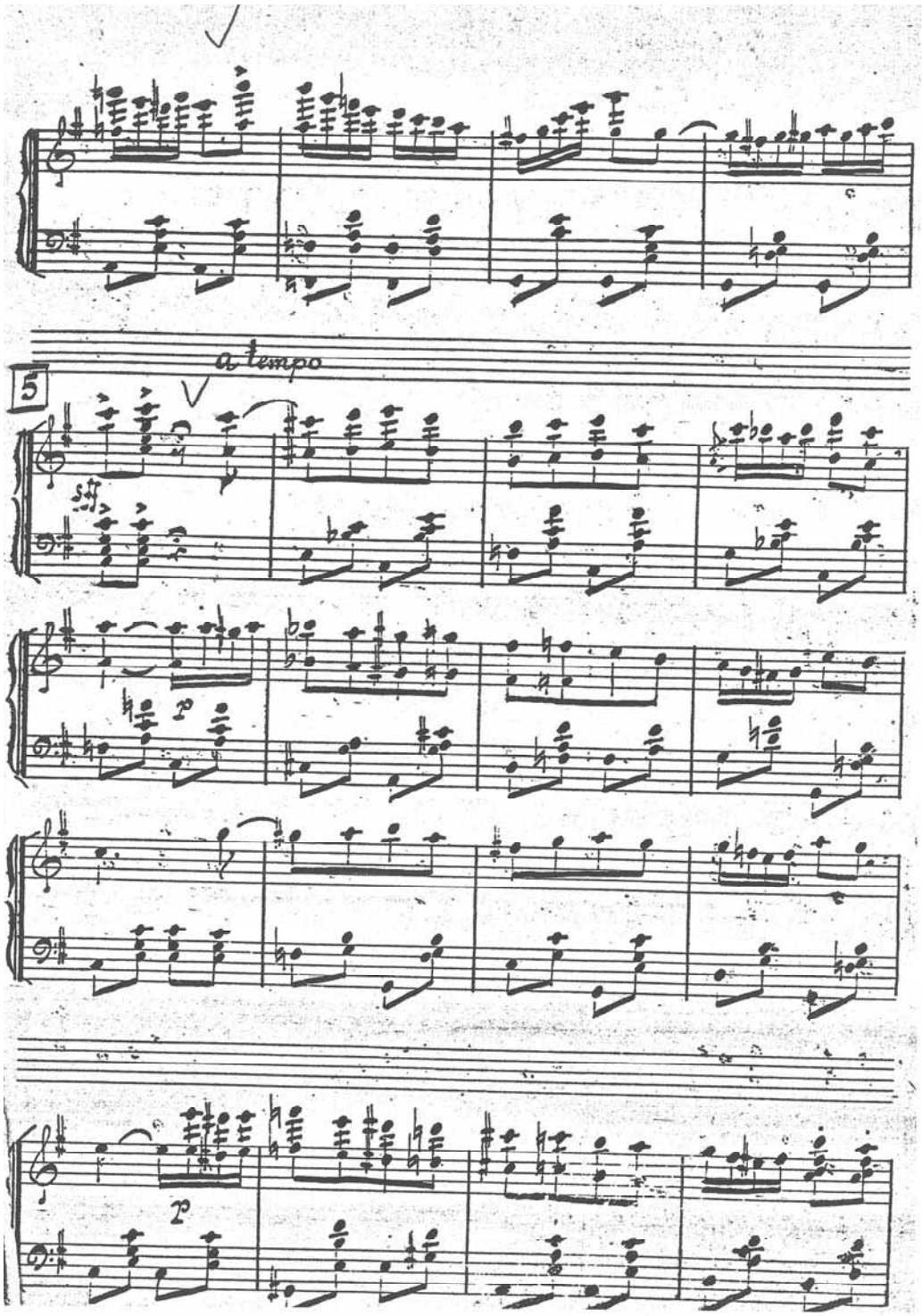
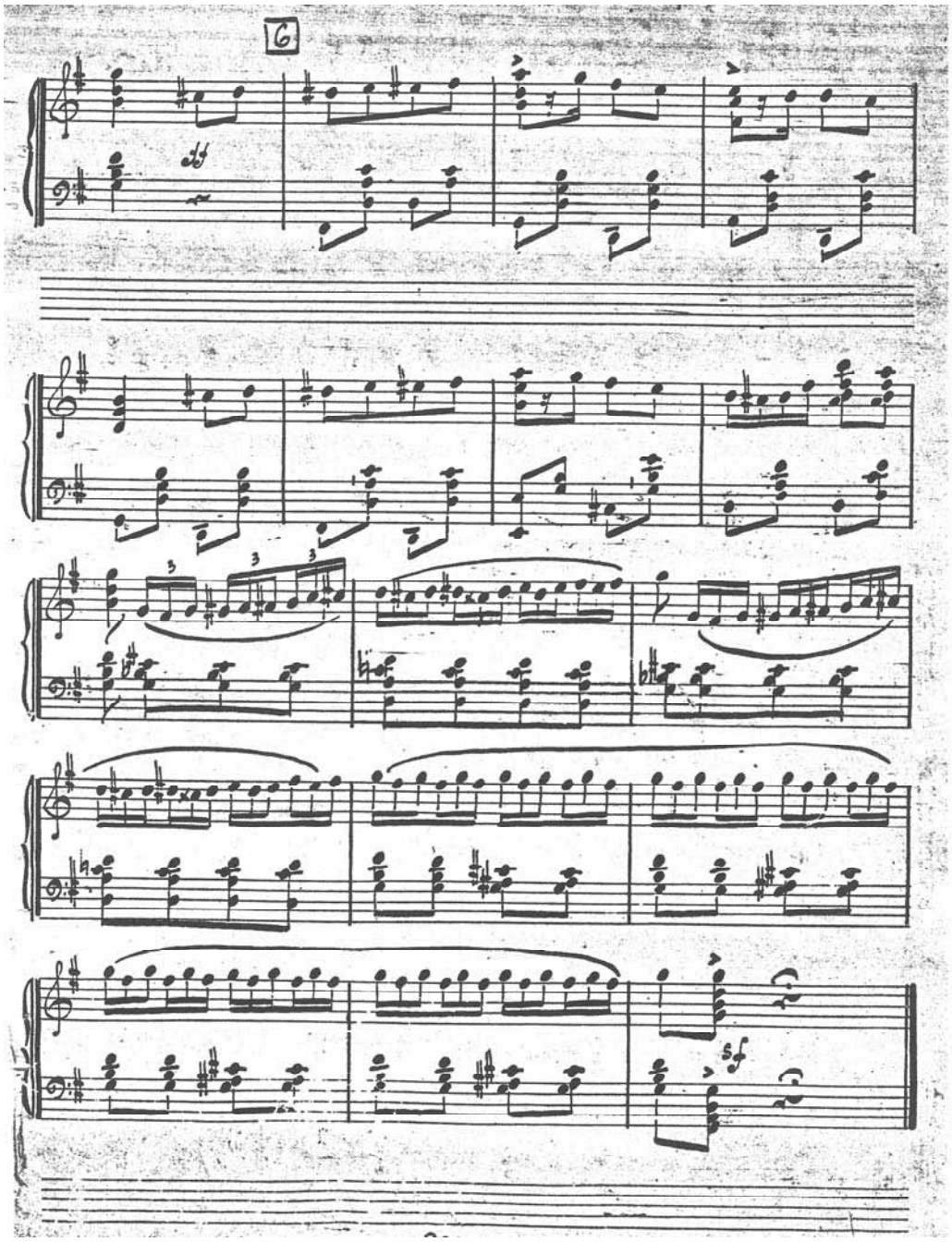

a tempo
5
p
p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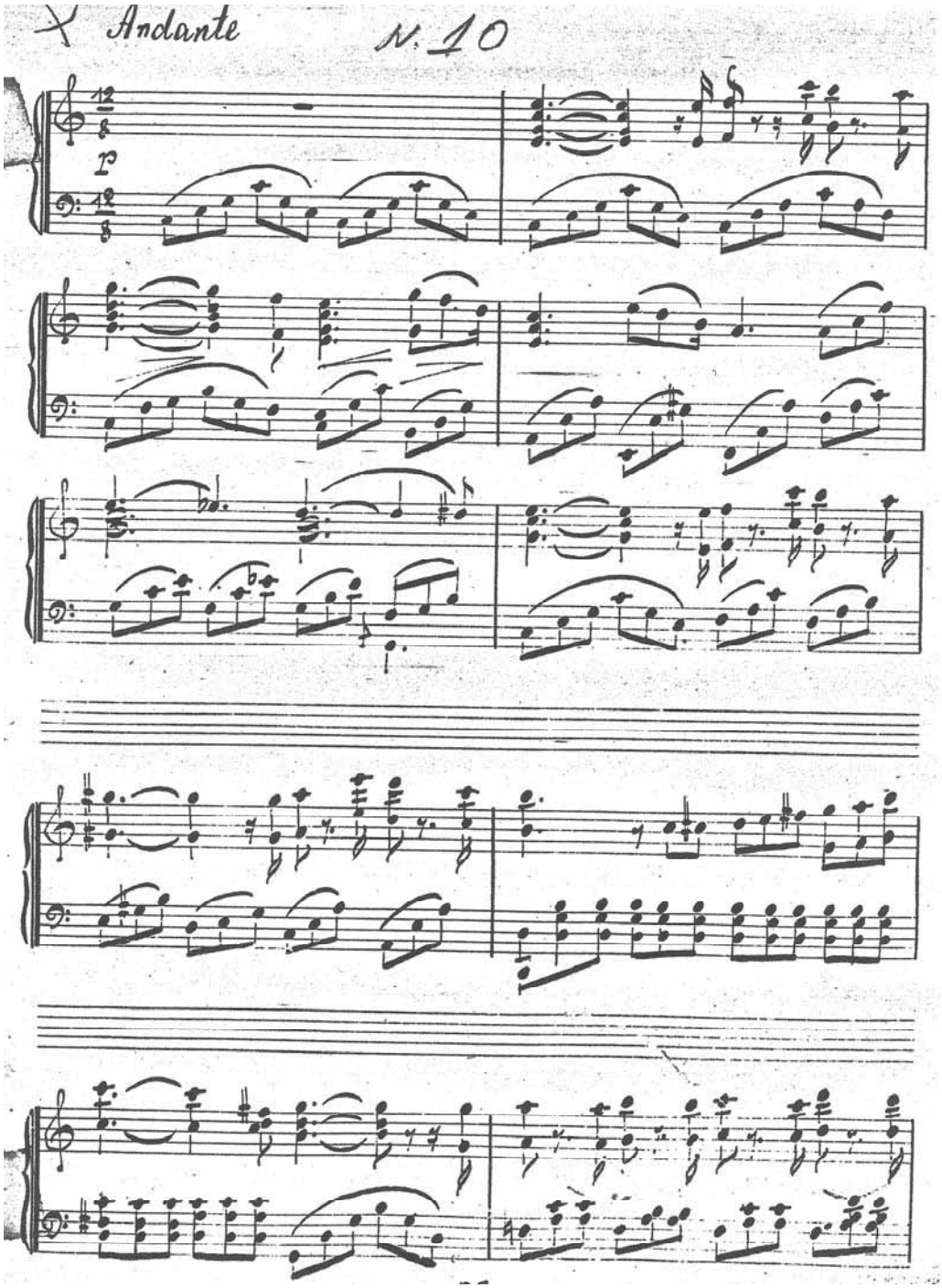
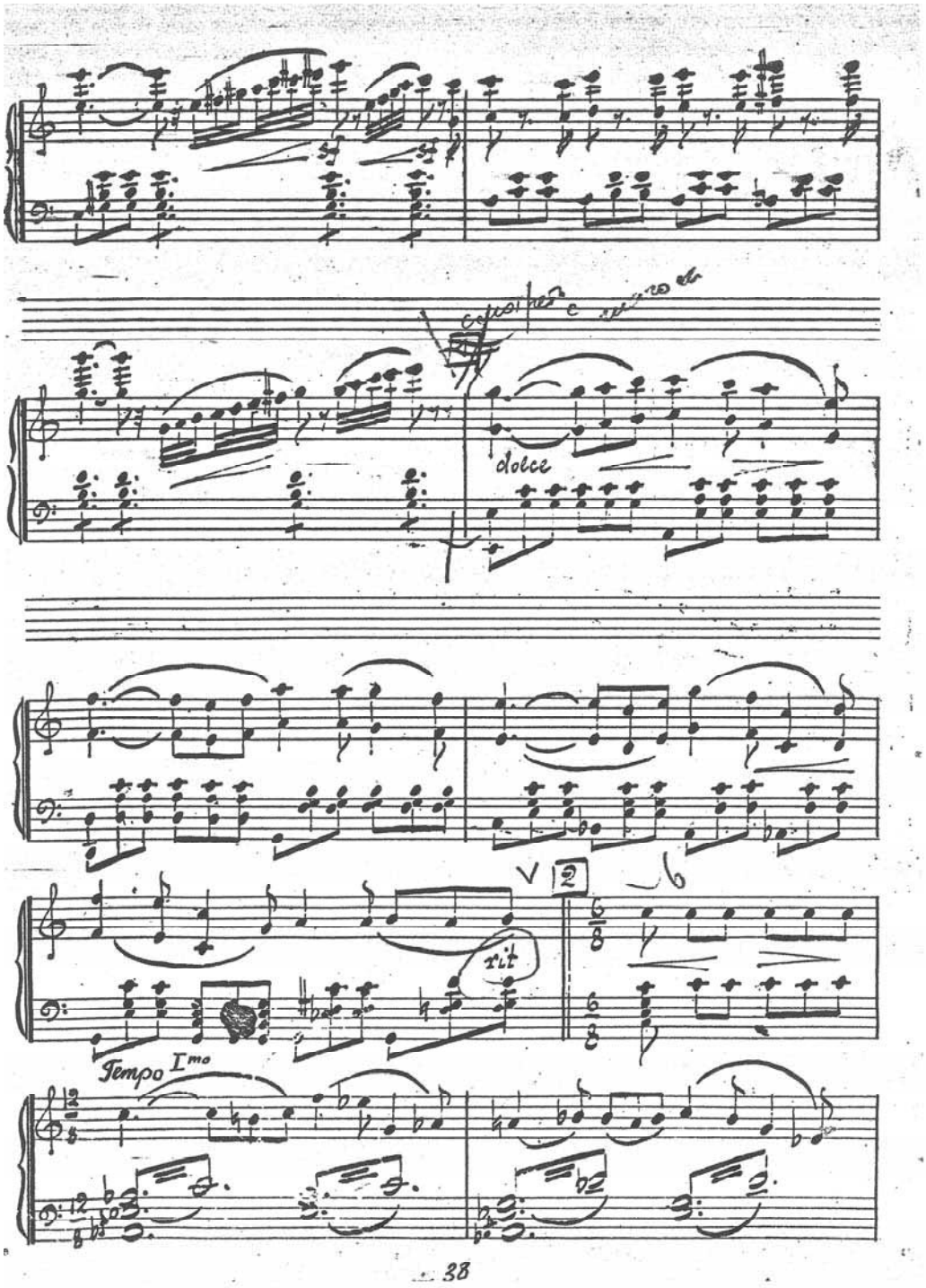
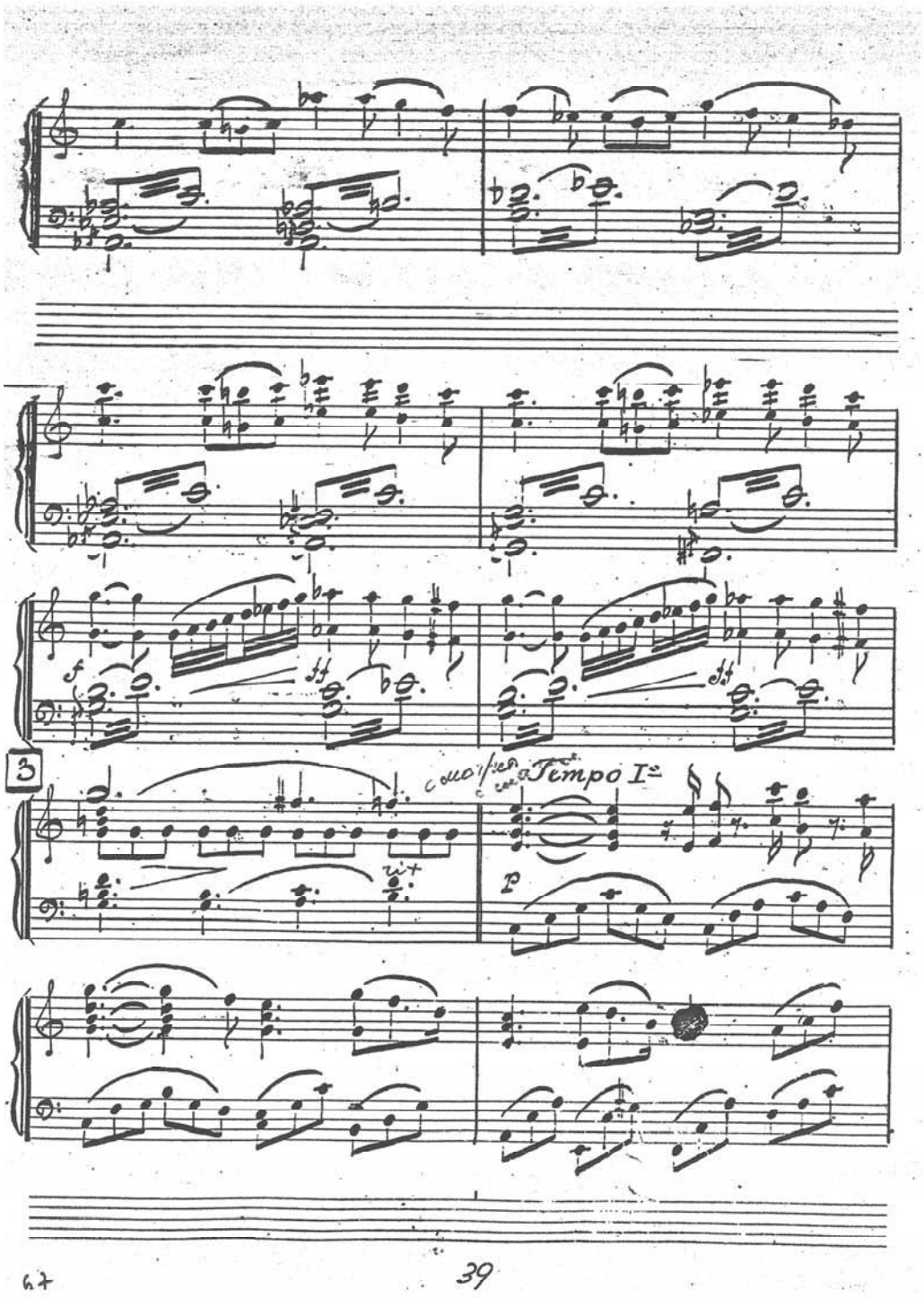
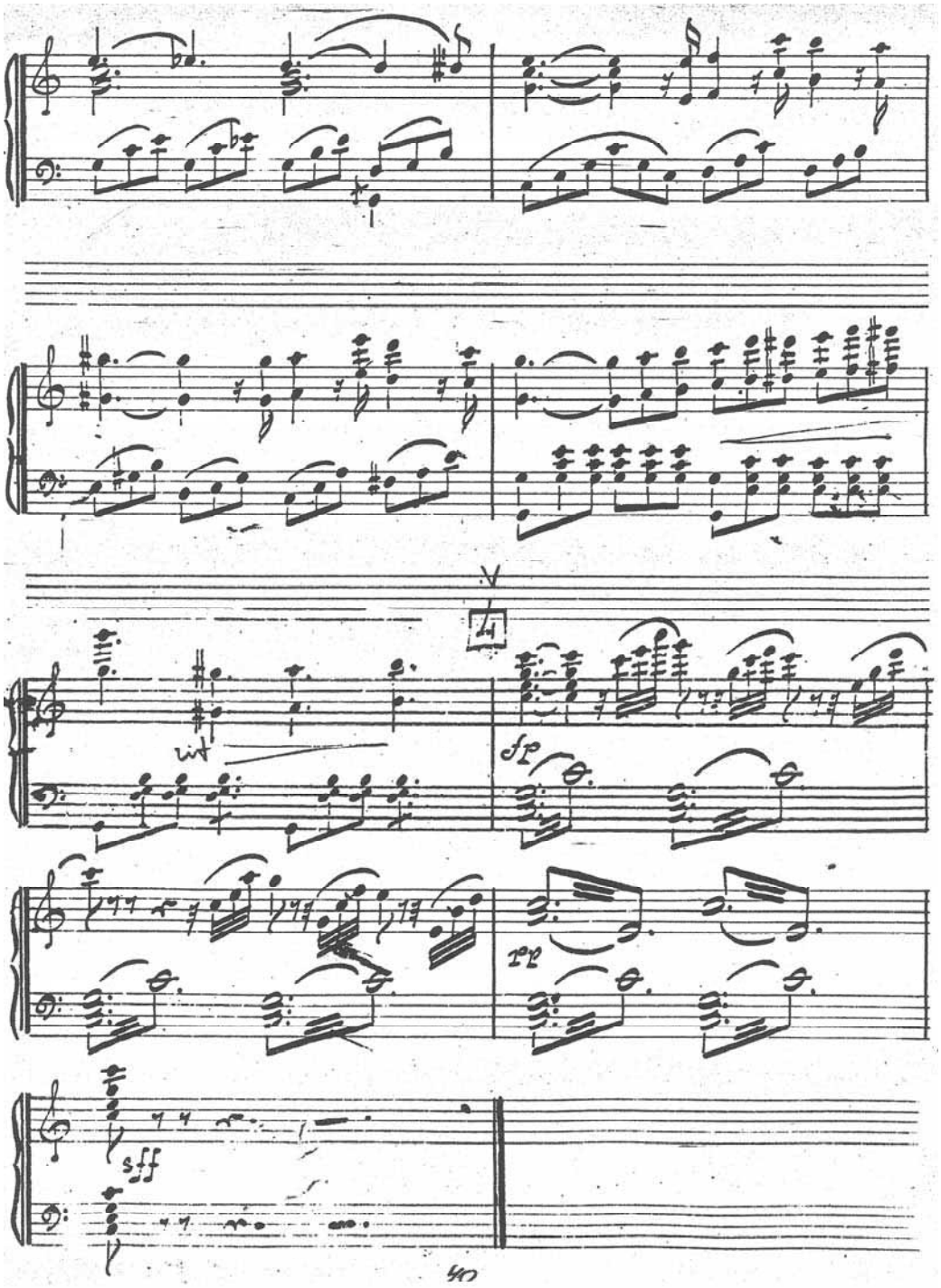
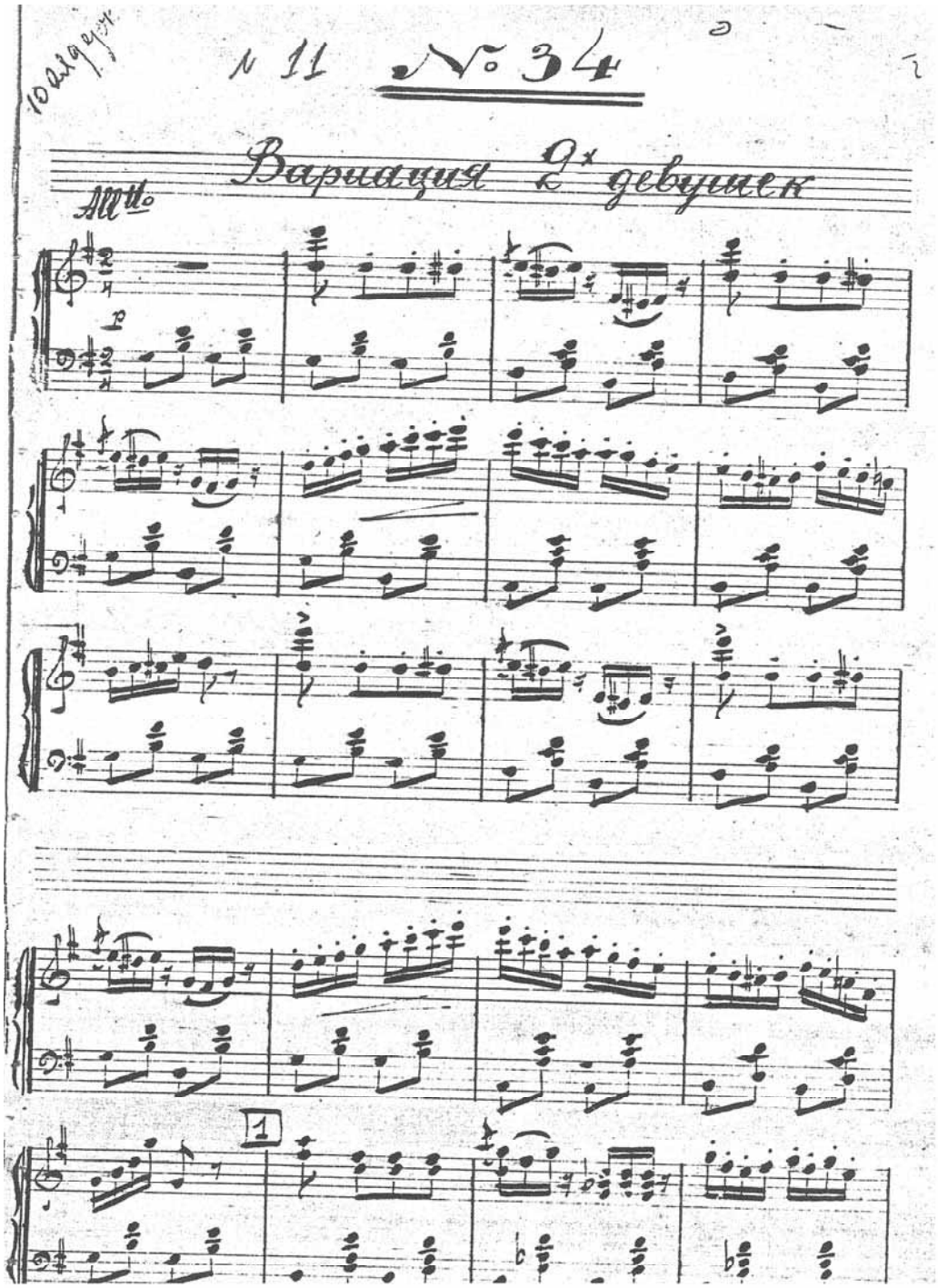
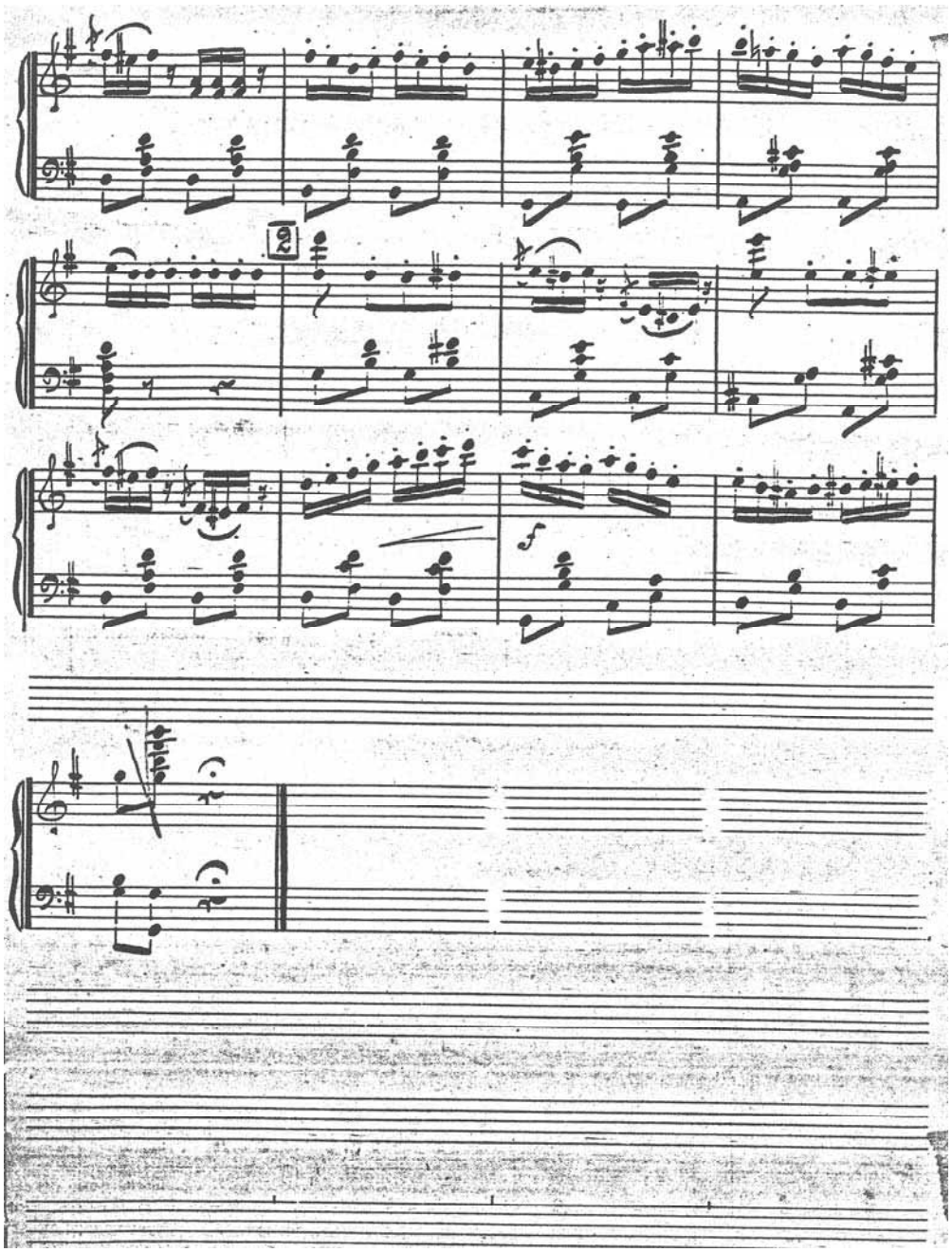

Andante
N. 10
p

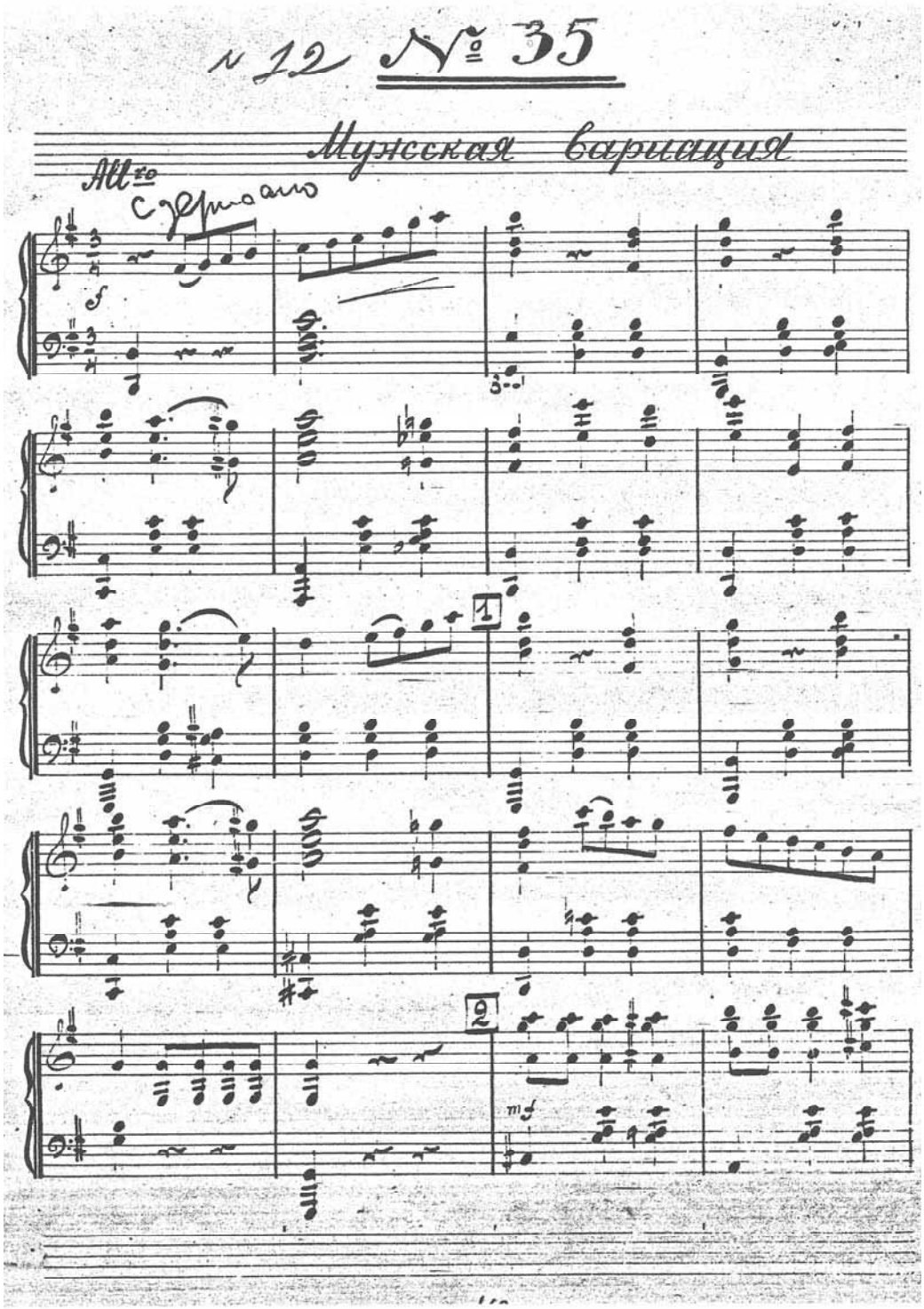

dolce
rit
Tempo Imo
38

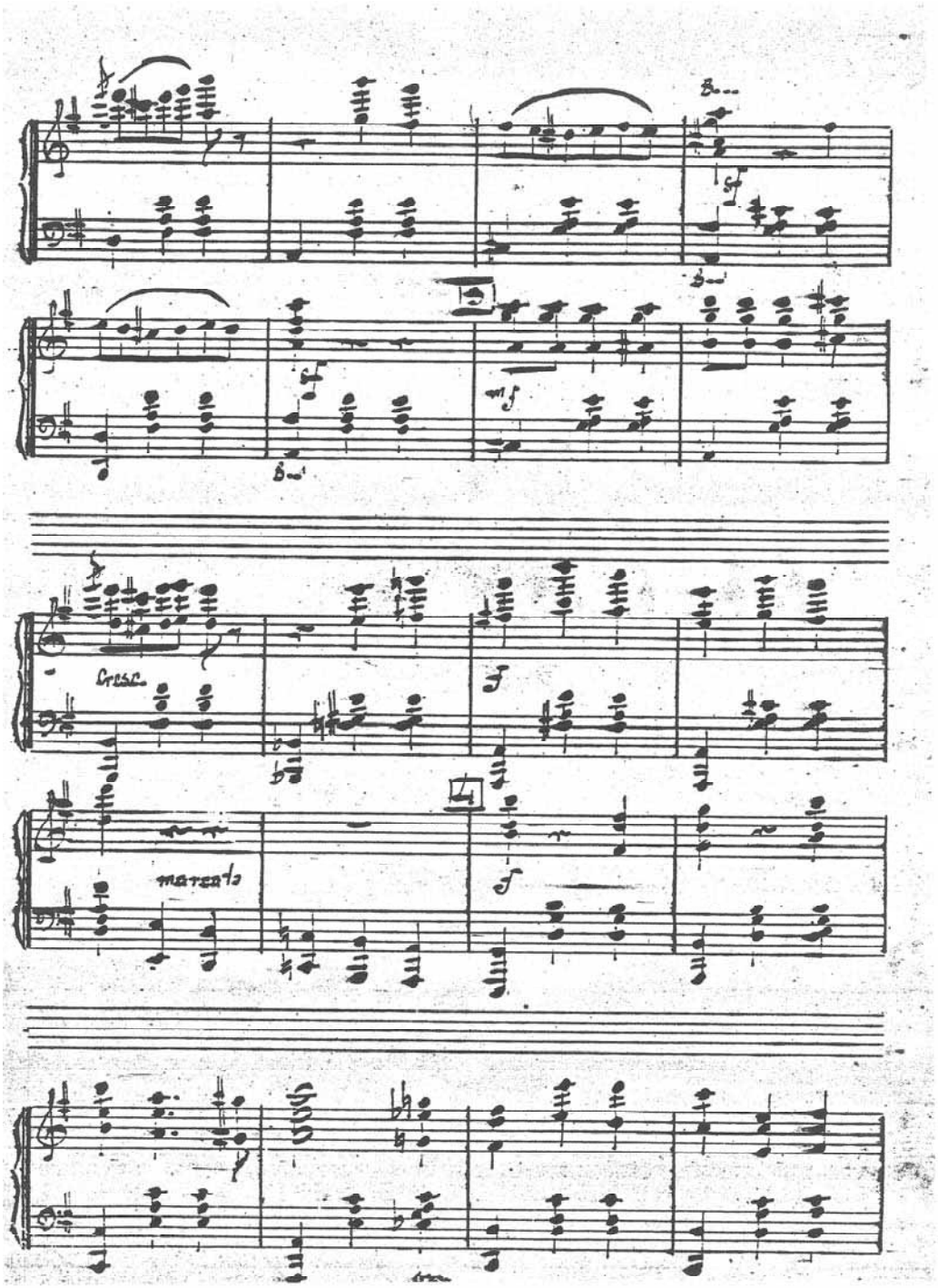

3
Tempo I=
p
67
39

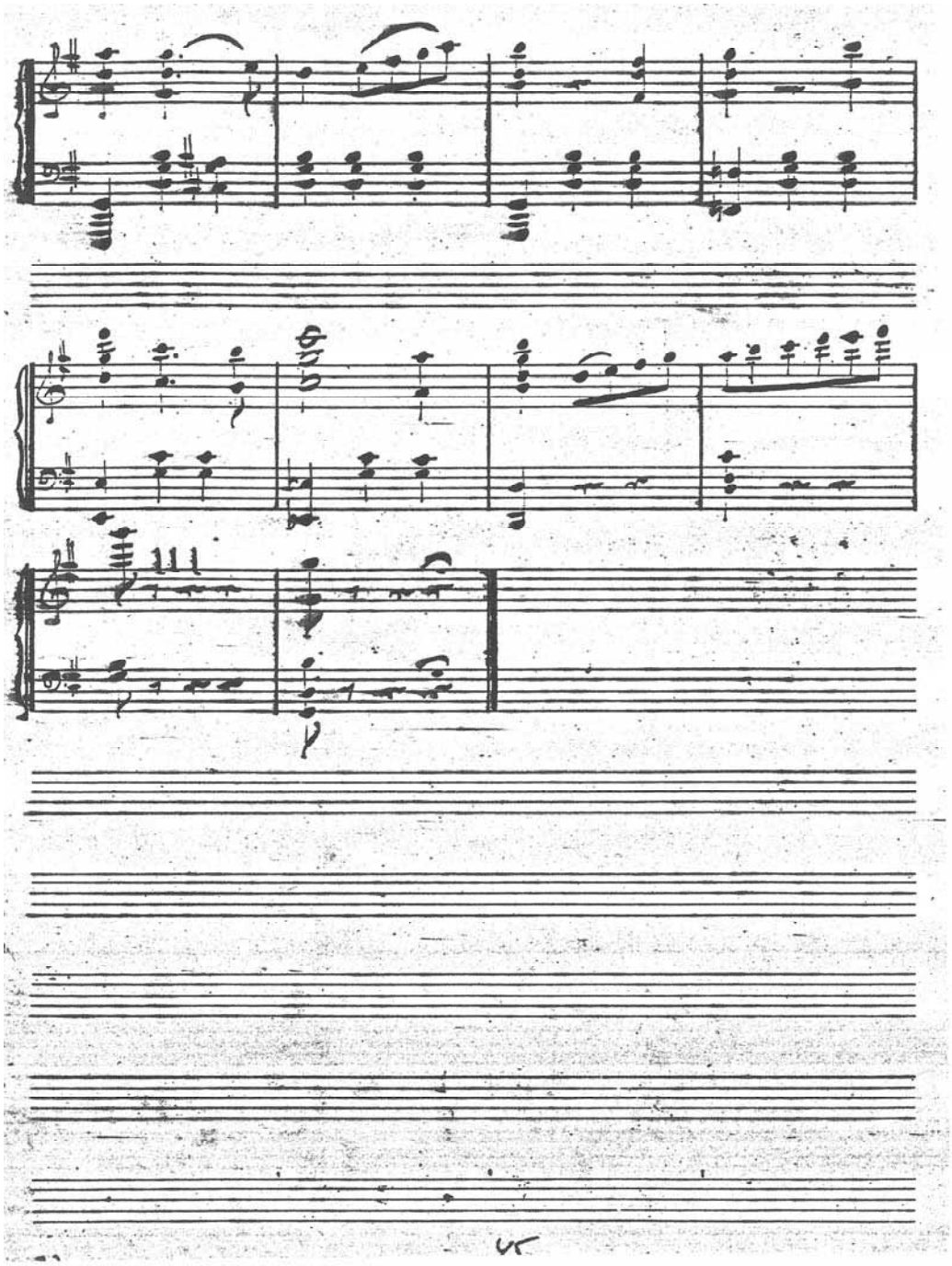

4
sff

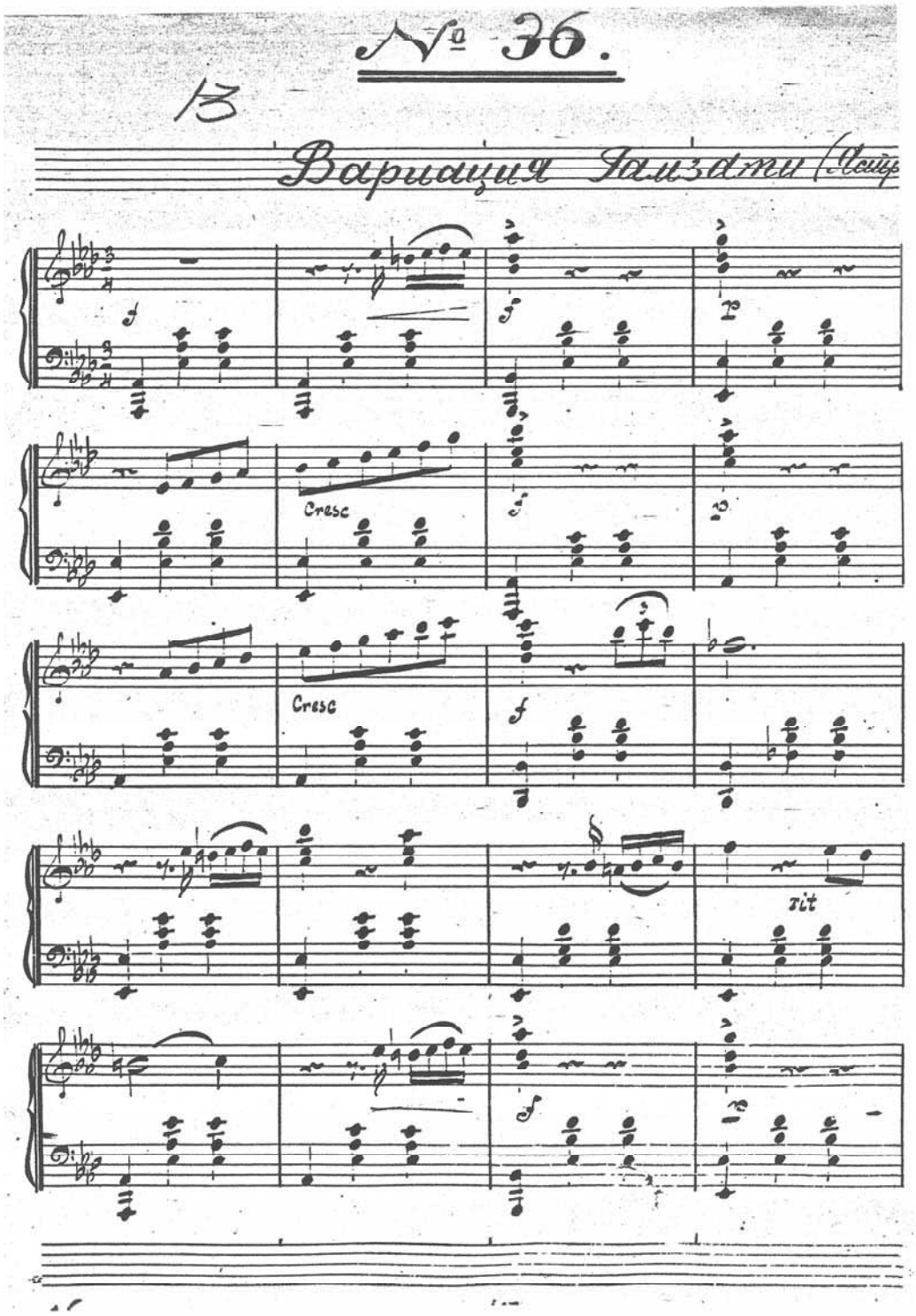

№ 34
Вариация 2х девушек
Allo

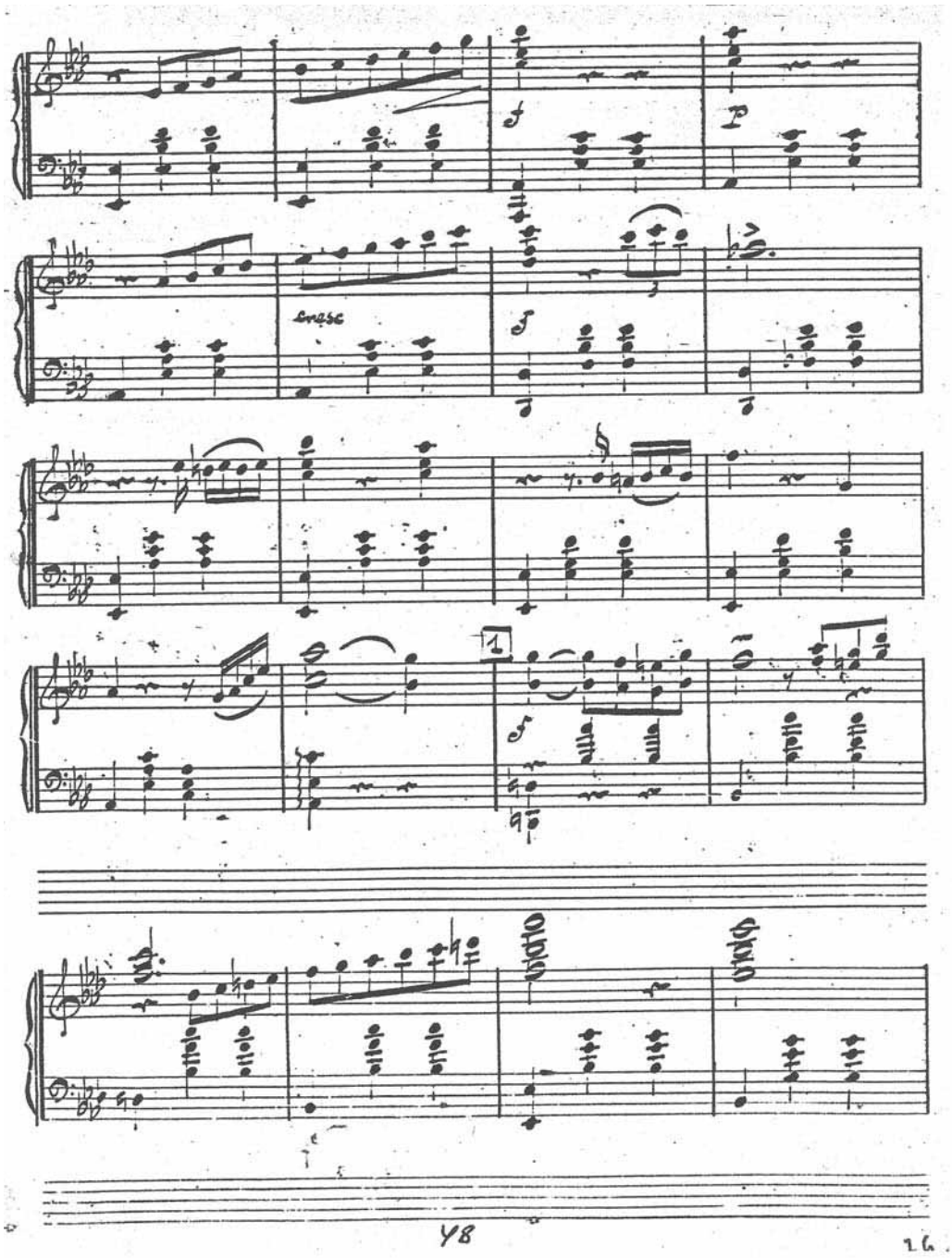


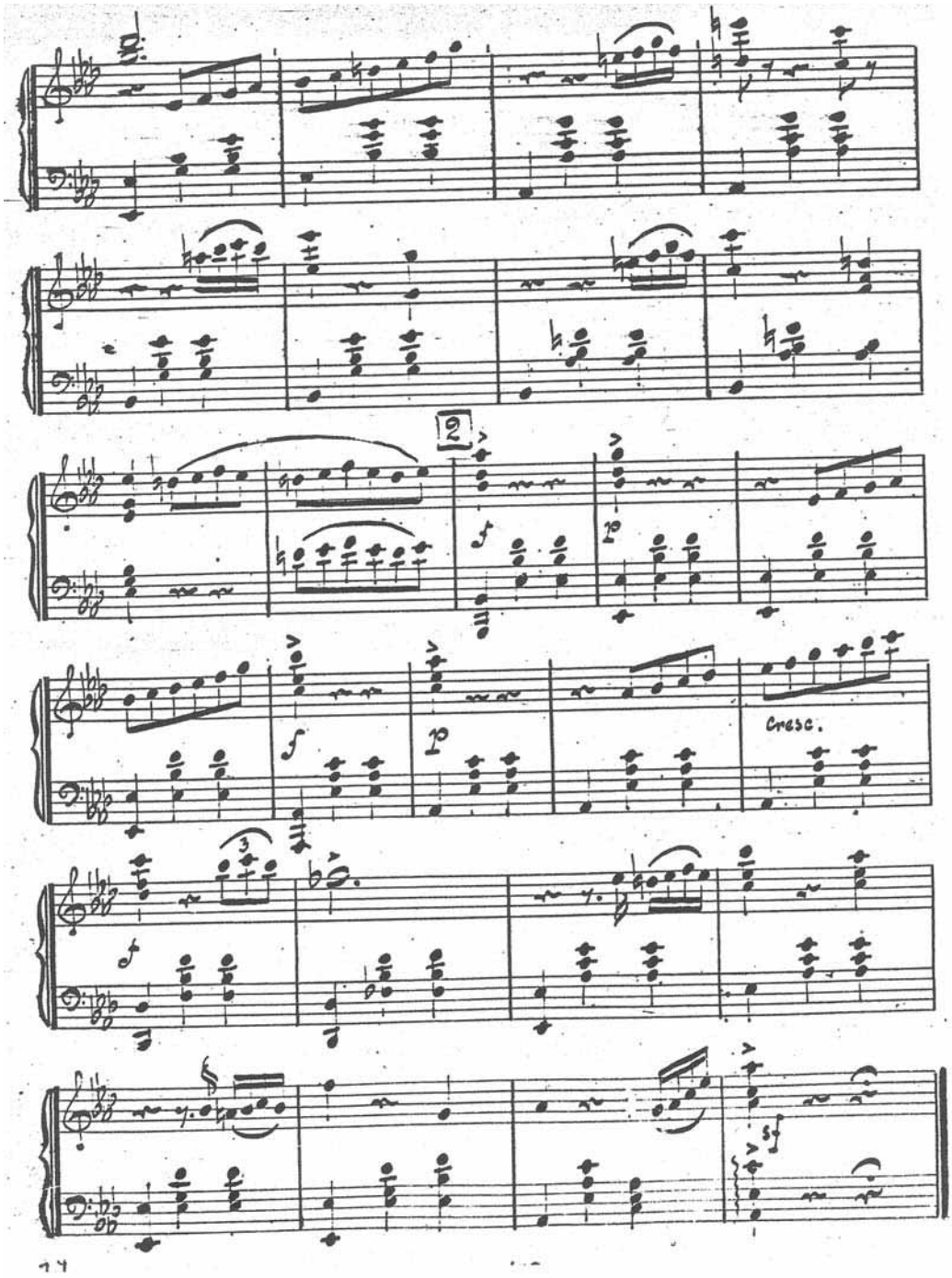

№ 12 № 35
Мужская вариация
Allro
Serioso
1
2

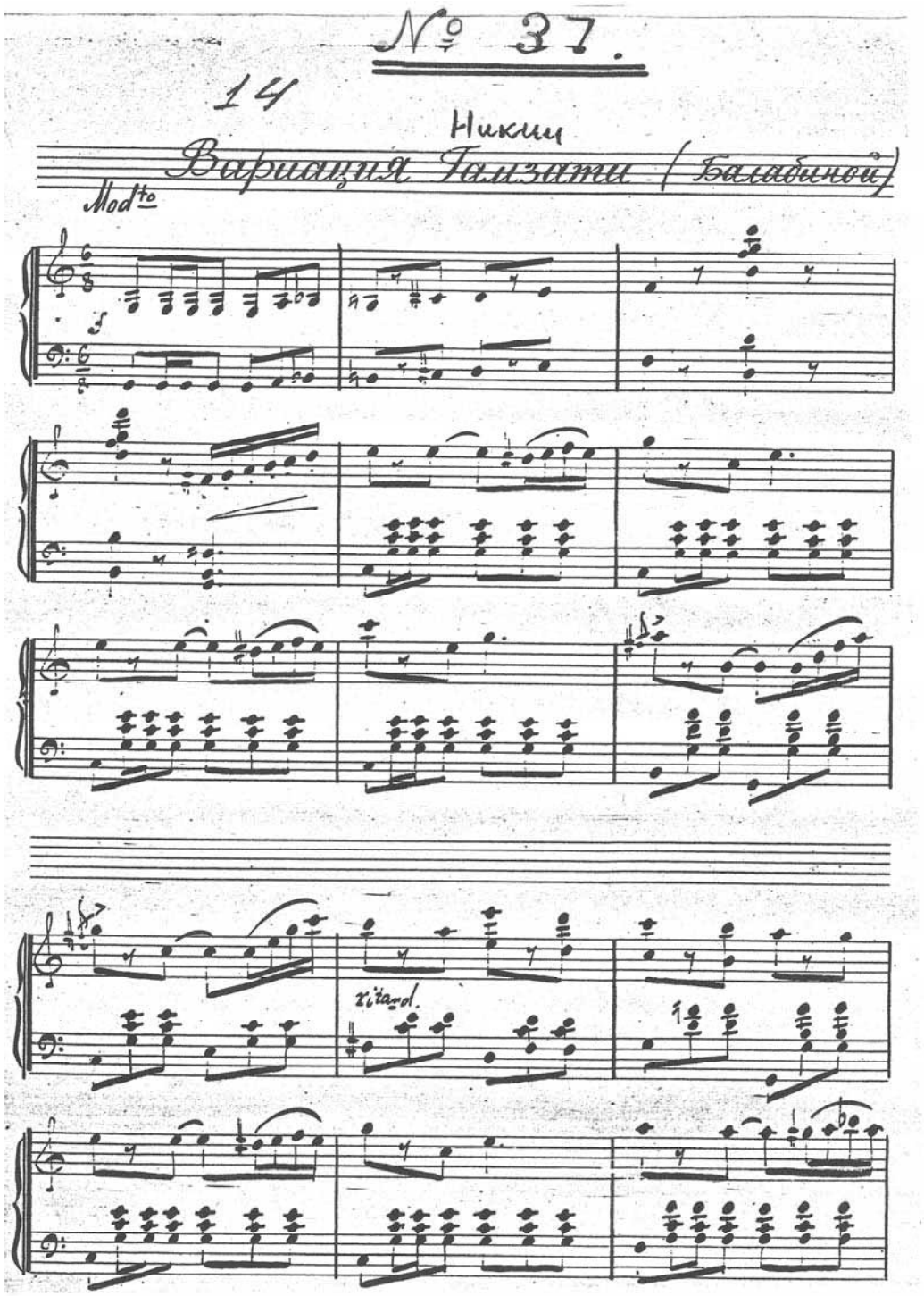

Cresc.
marcato

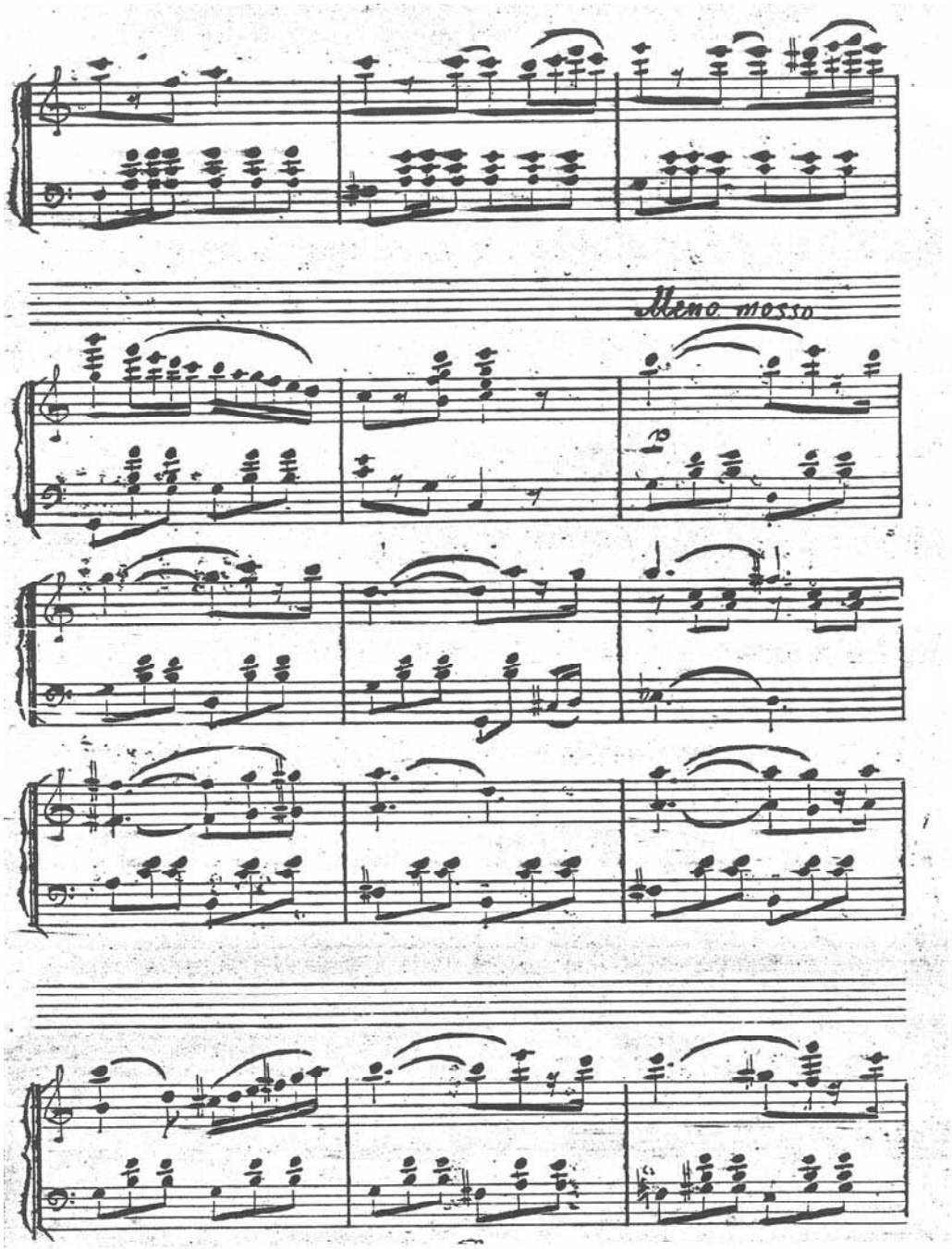


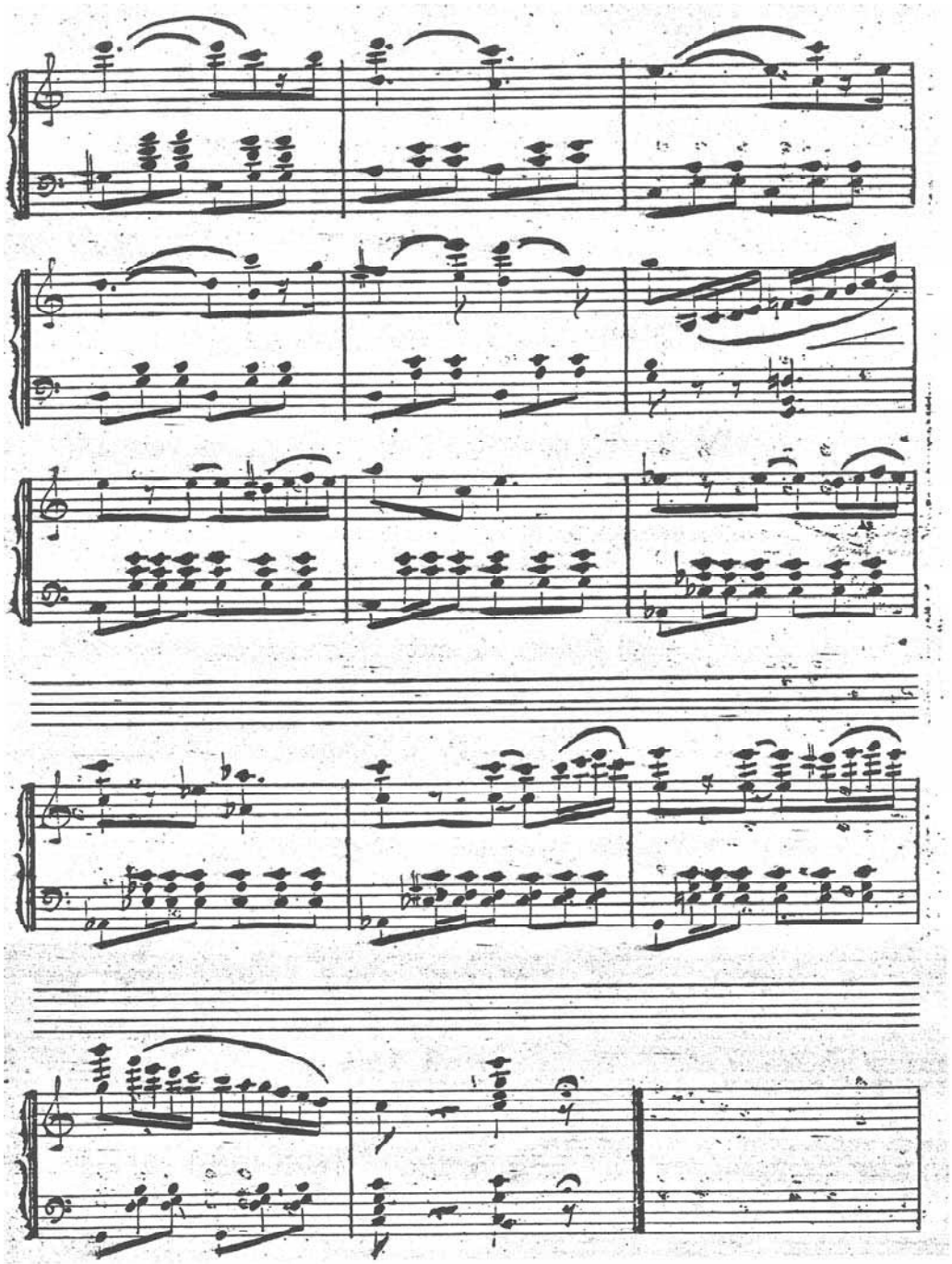

№ 36.
13
Вариация Гамзати
Cresc
Cresc
rit

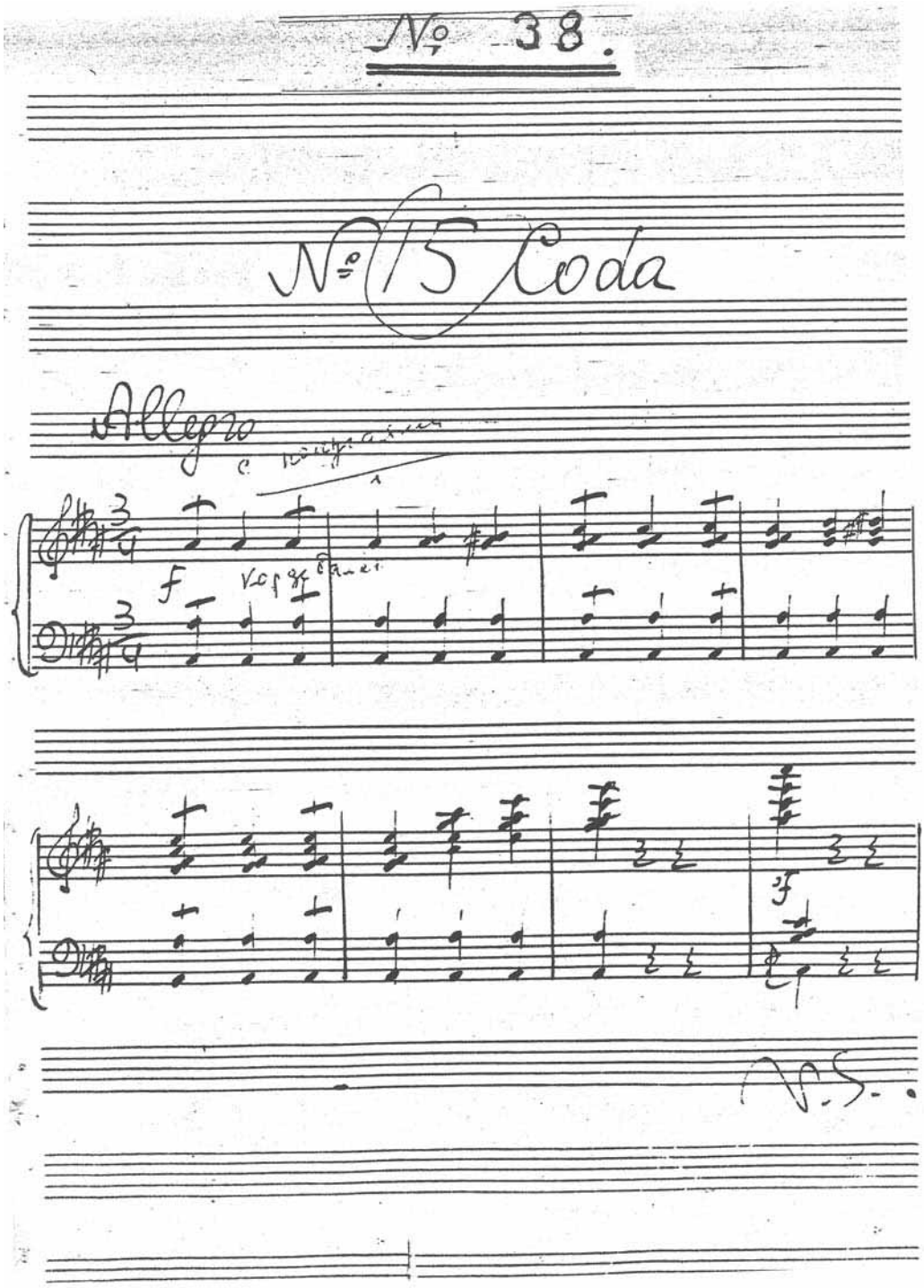

cresc
48
26

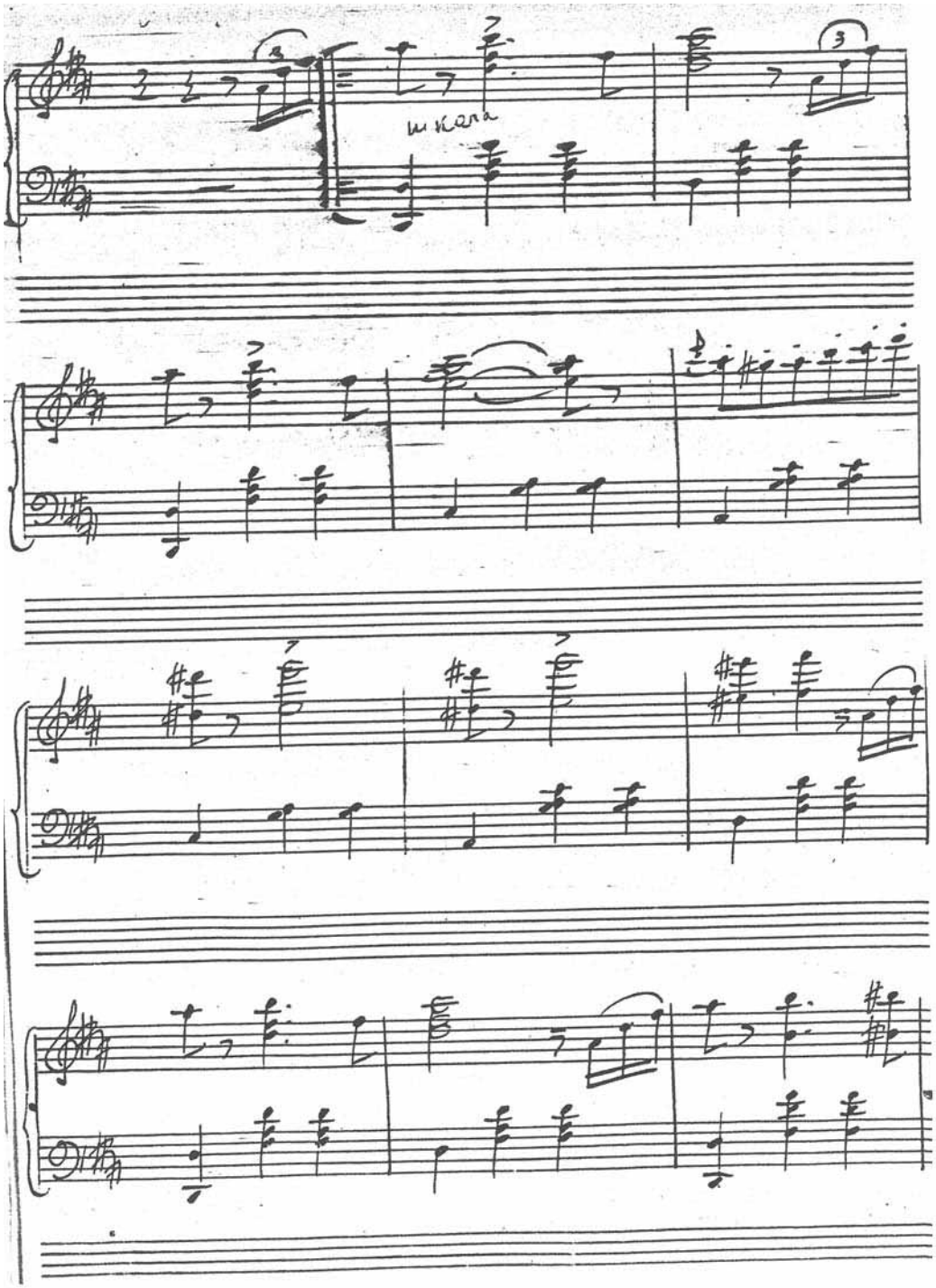

2
f
p
f
p
Cresc.
f
sf

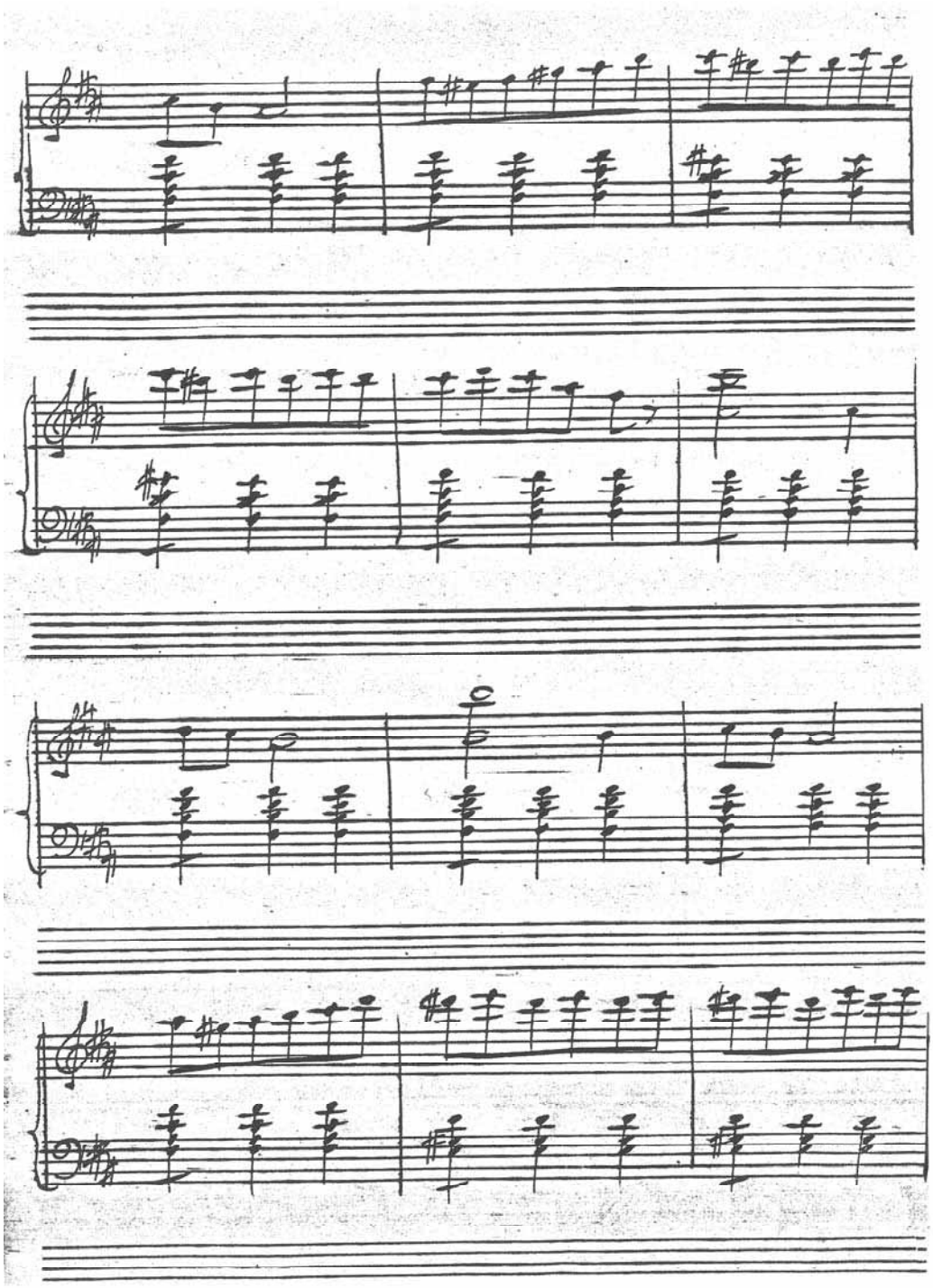

№ 37.
14
Никии
Вариация Гамзати (Балабиной)
Mod^to
ritard.

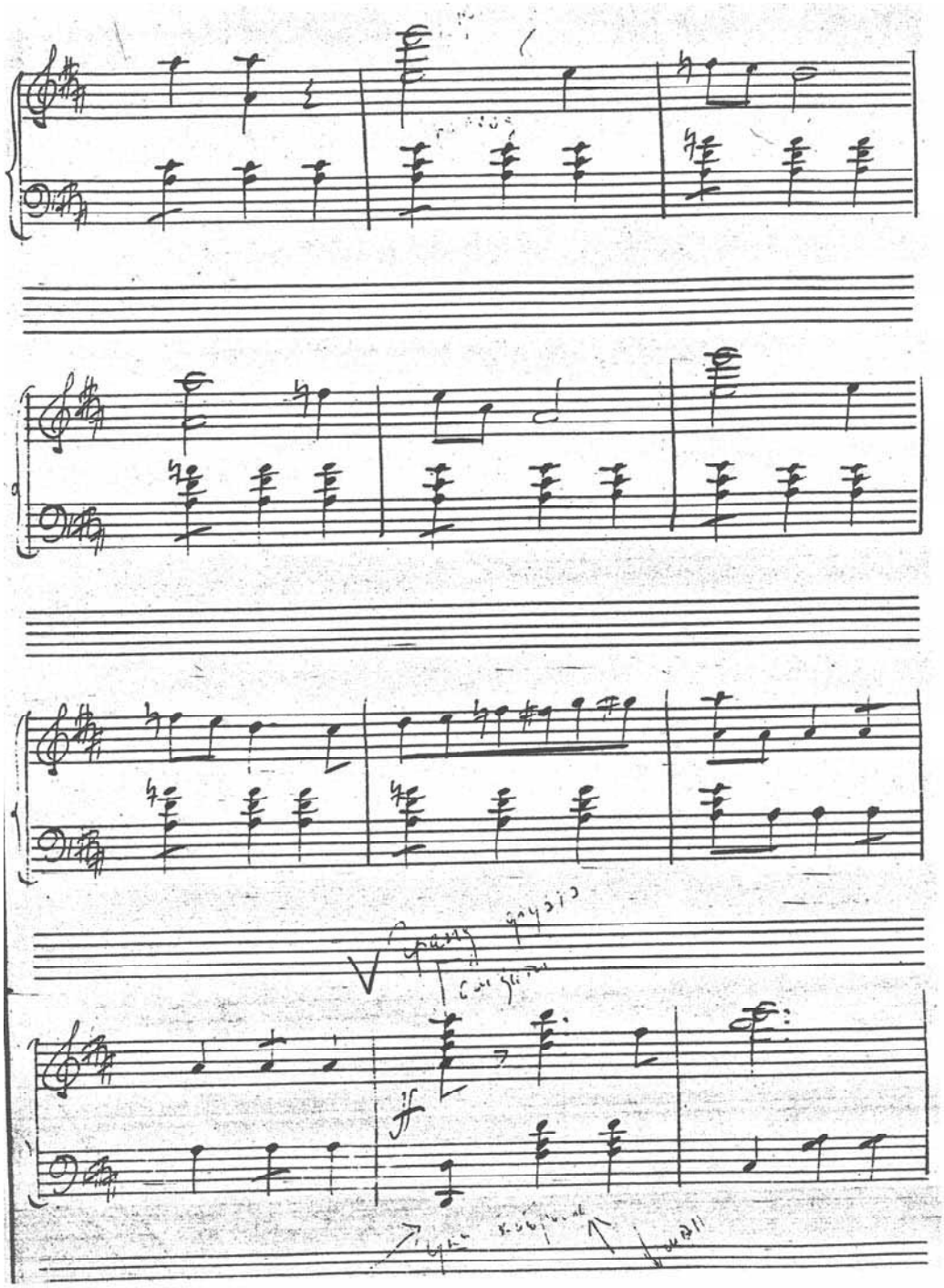

Meno mosso

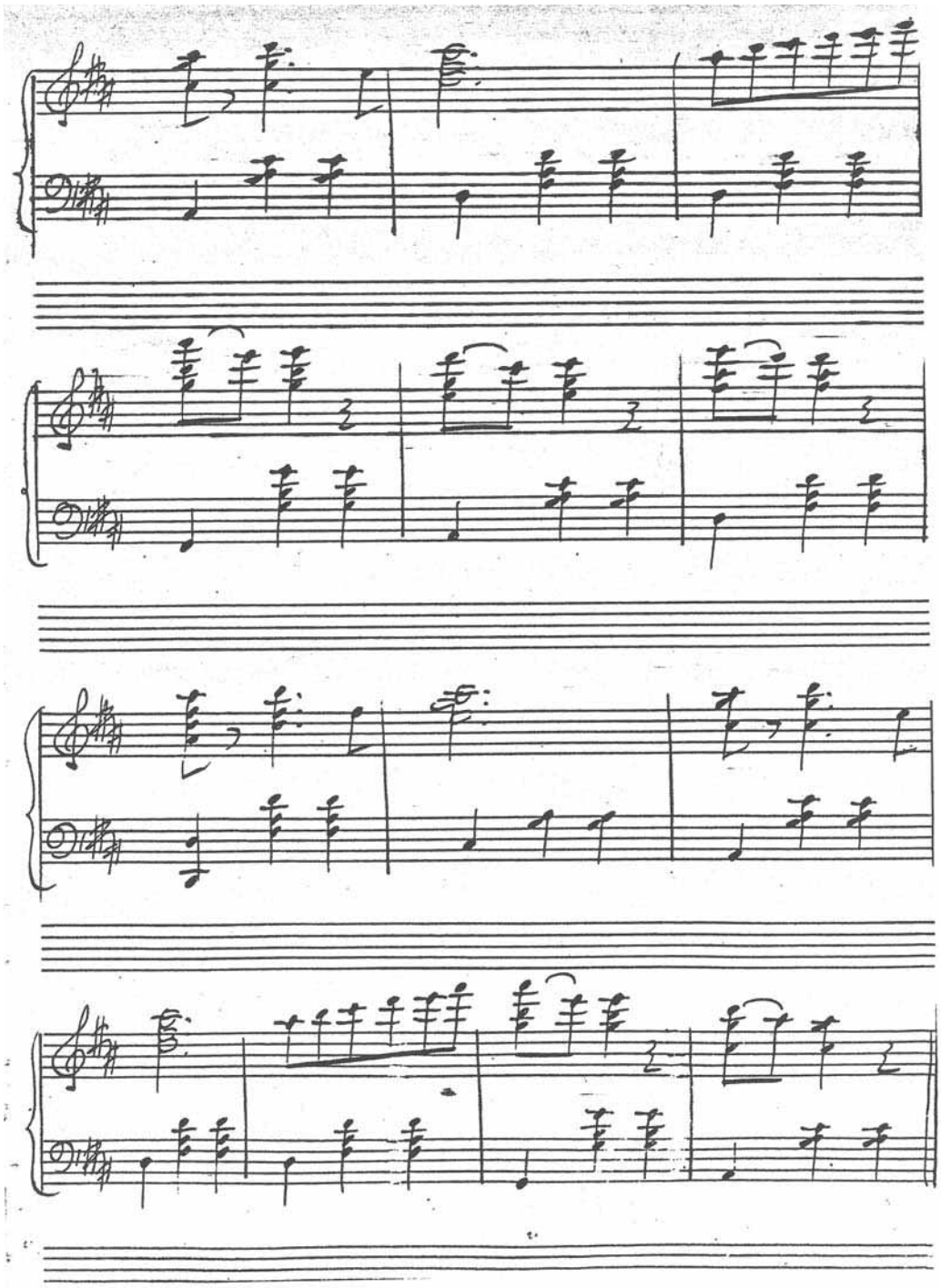


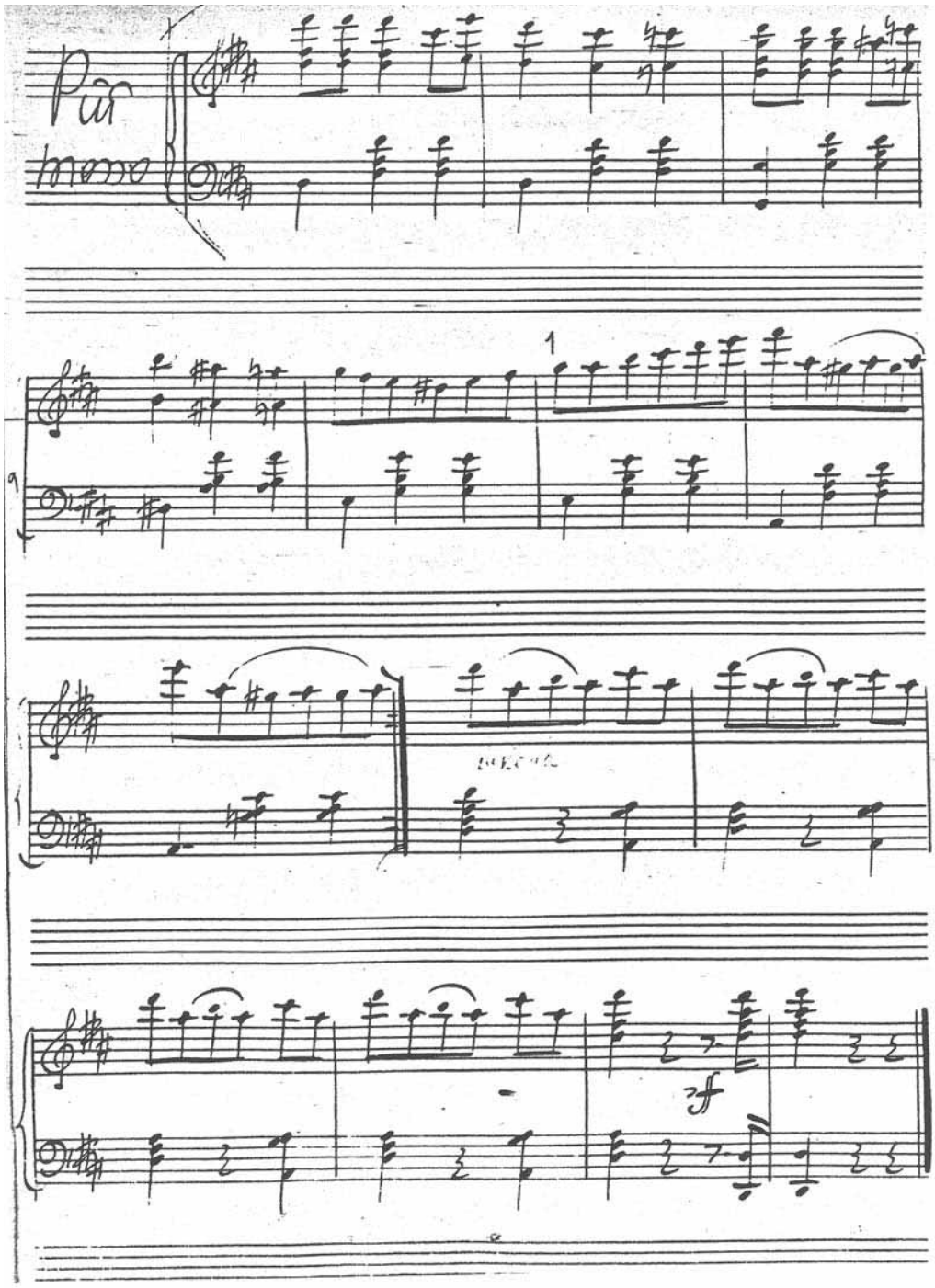

No 38.
No 15 Coda
Allegro
f
sf

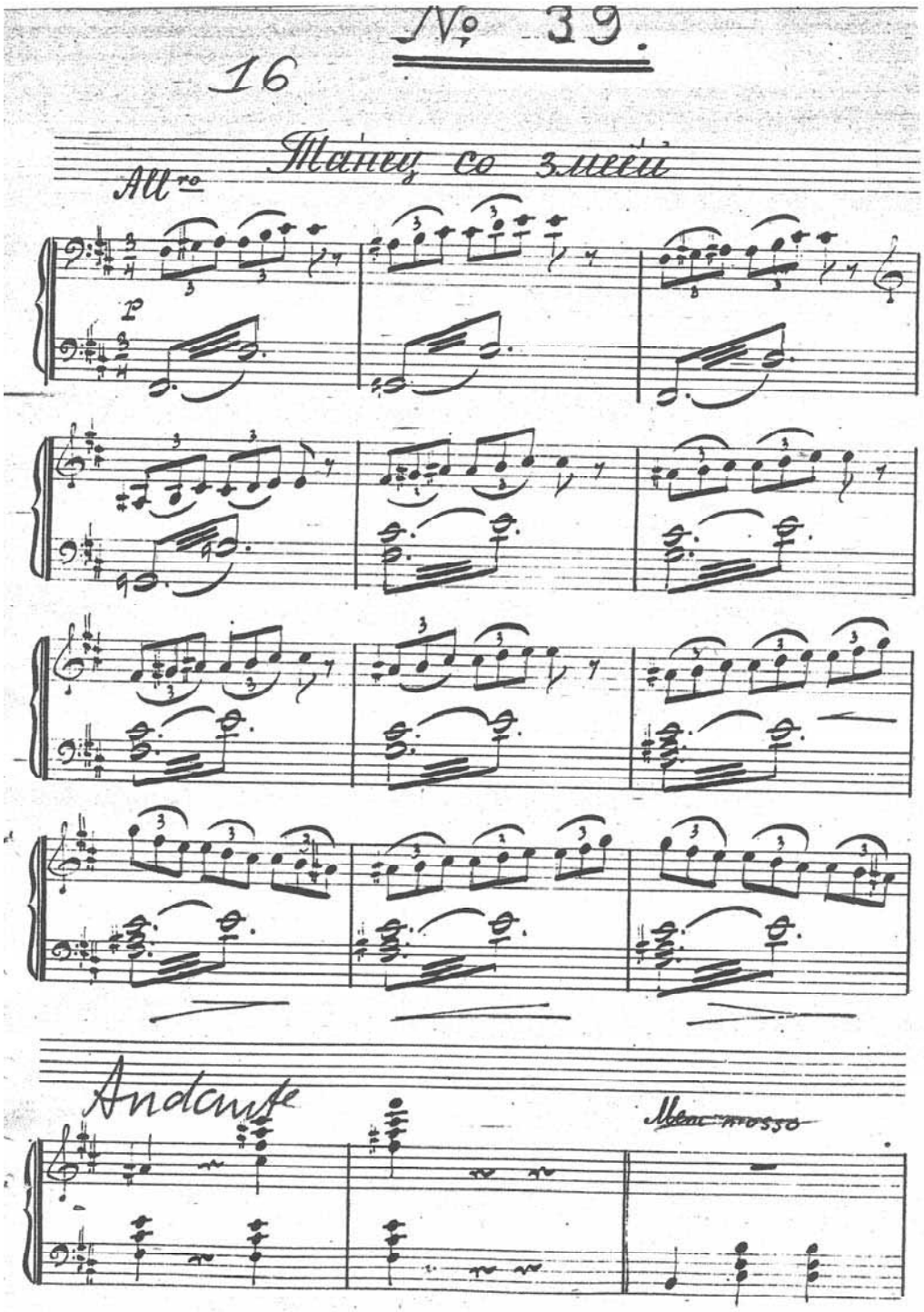

mano

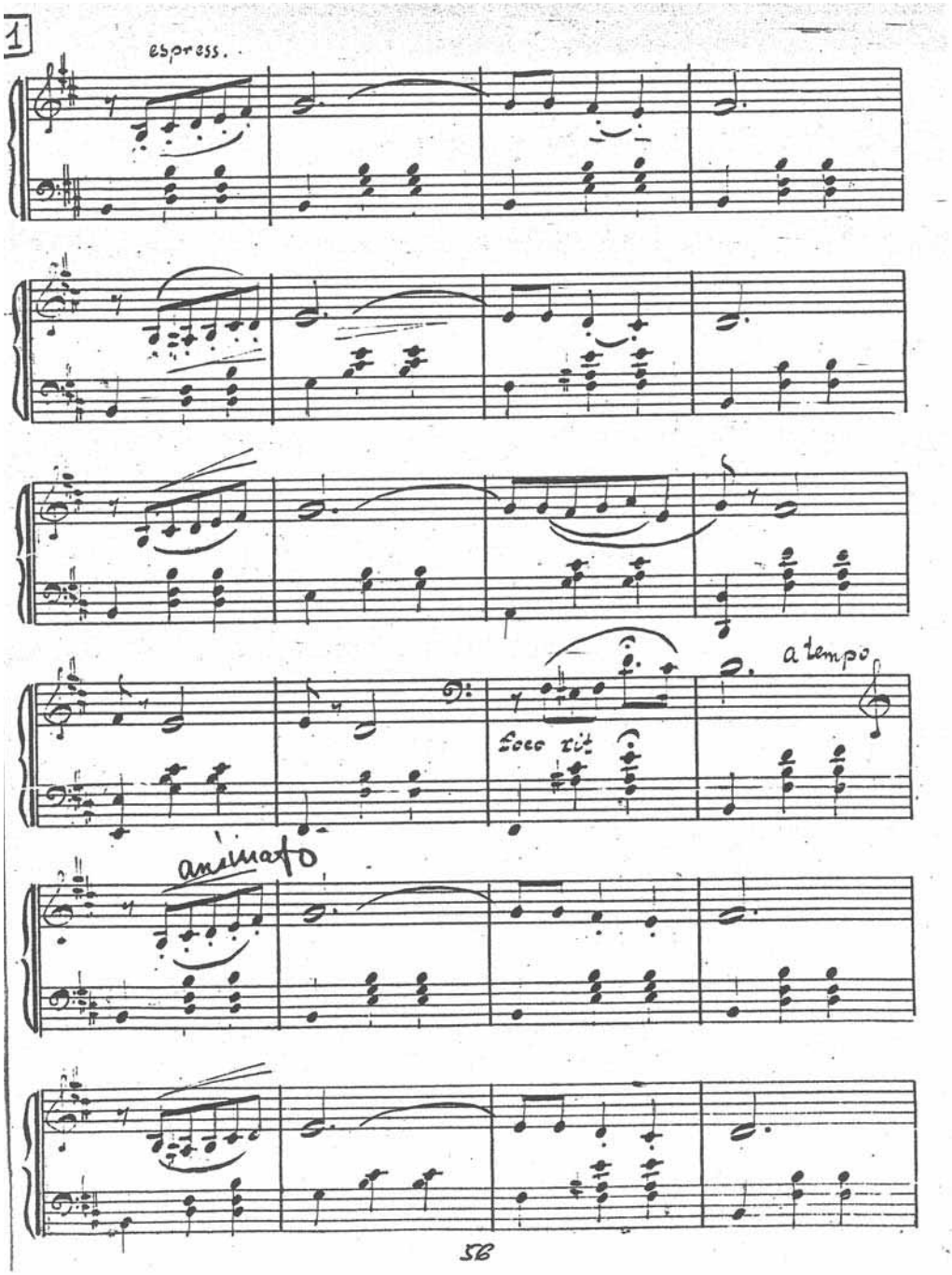


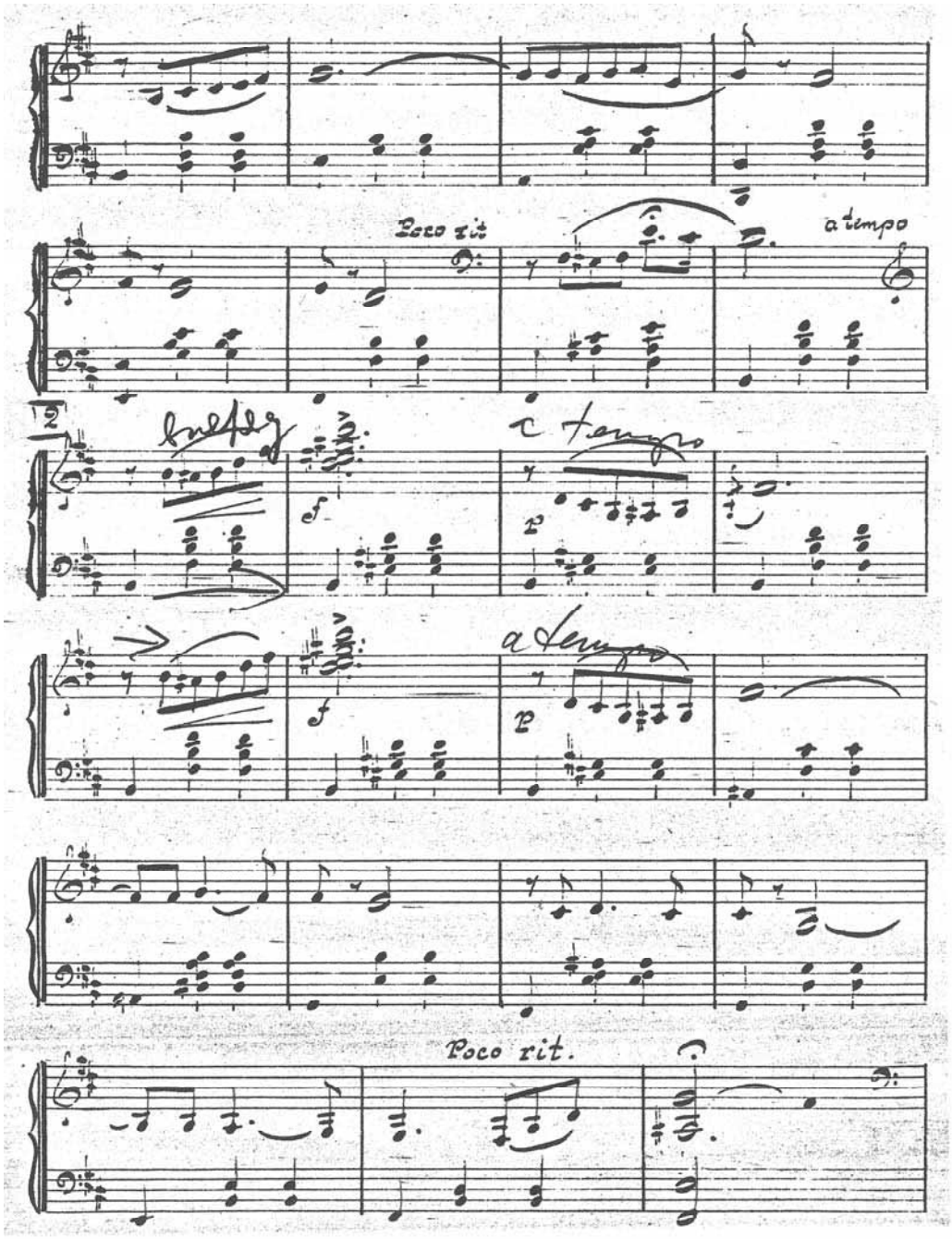


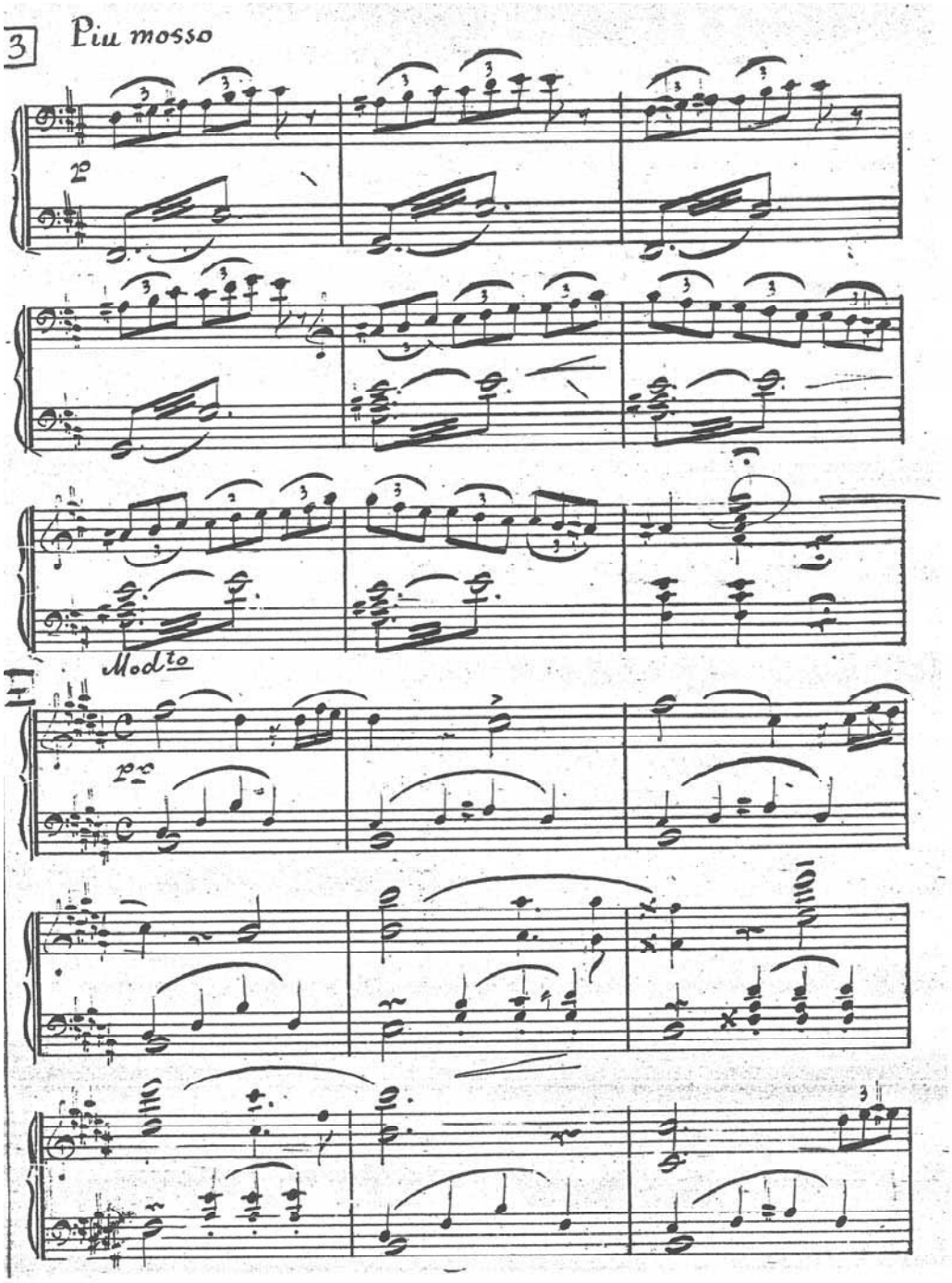


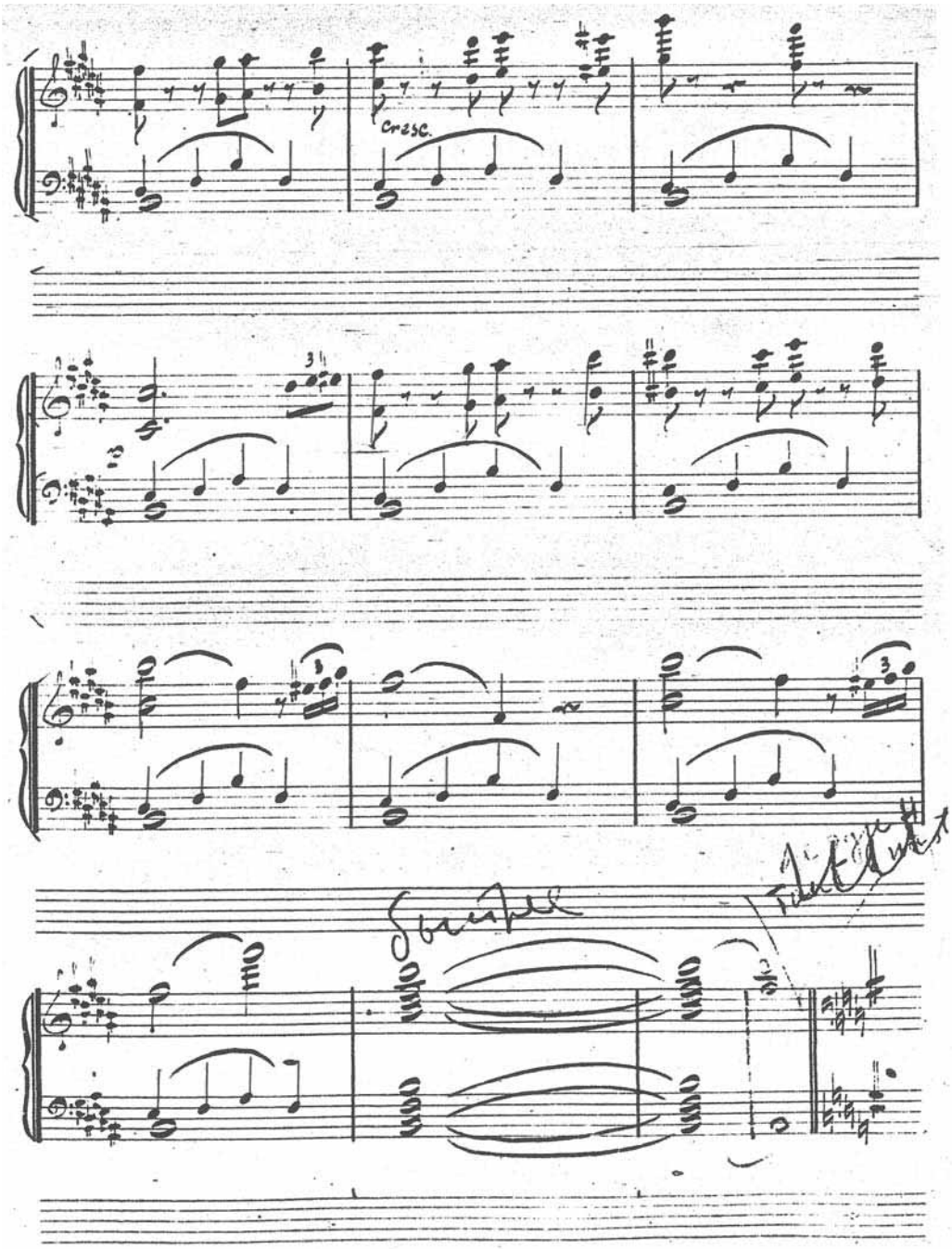

Più
mosso
1
9
sf

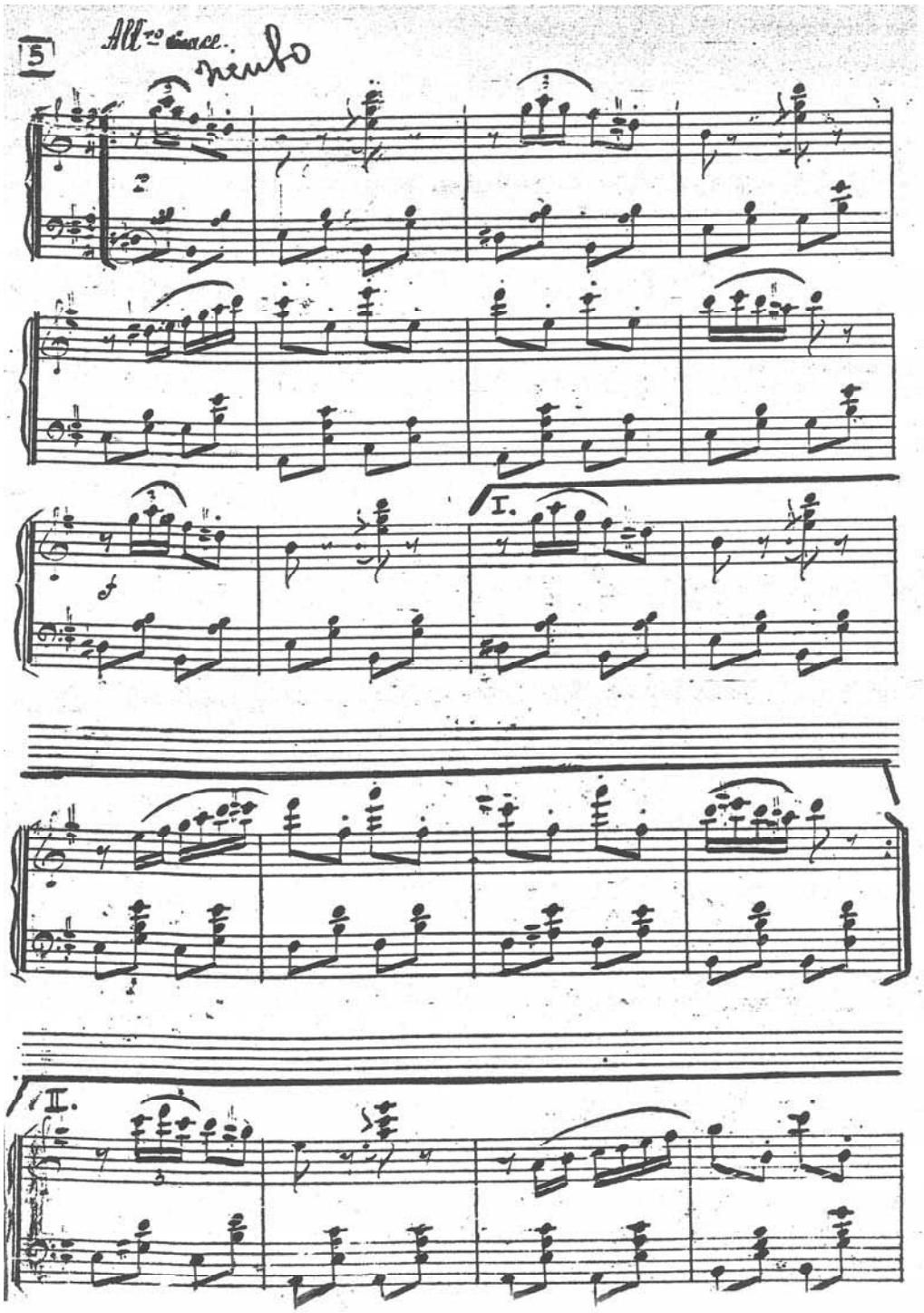

№ 39.
16
Танец со змеёй
All.ro
p
Andante
Meno mosso

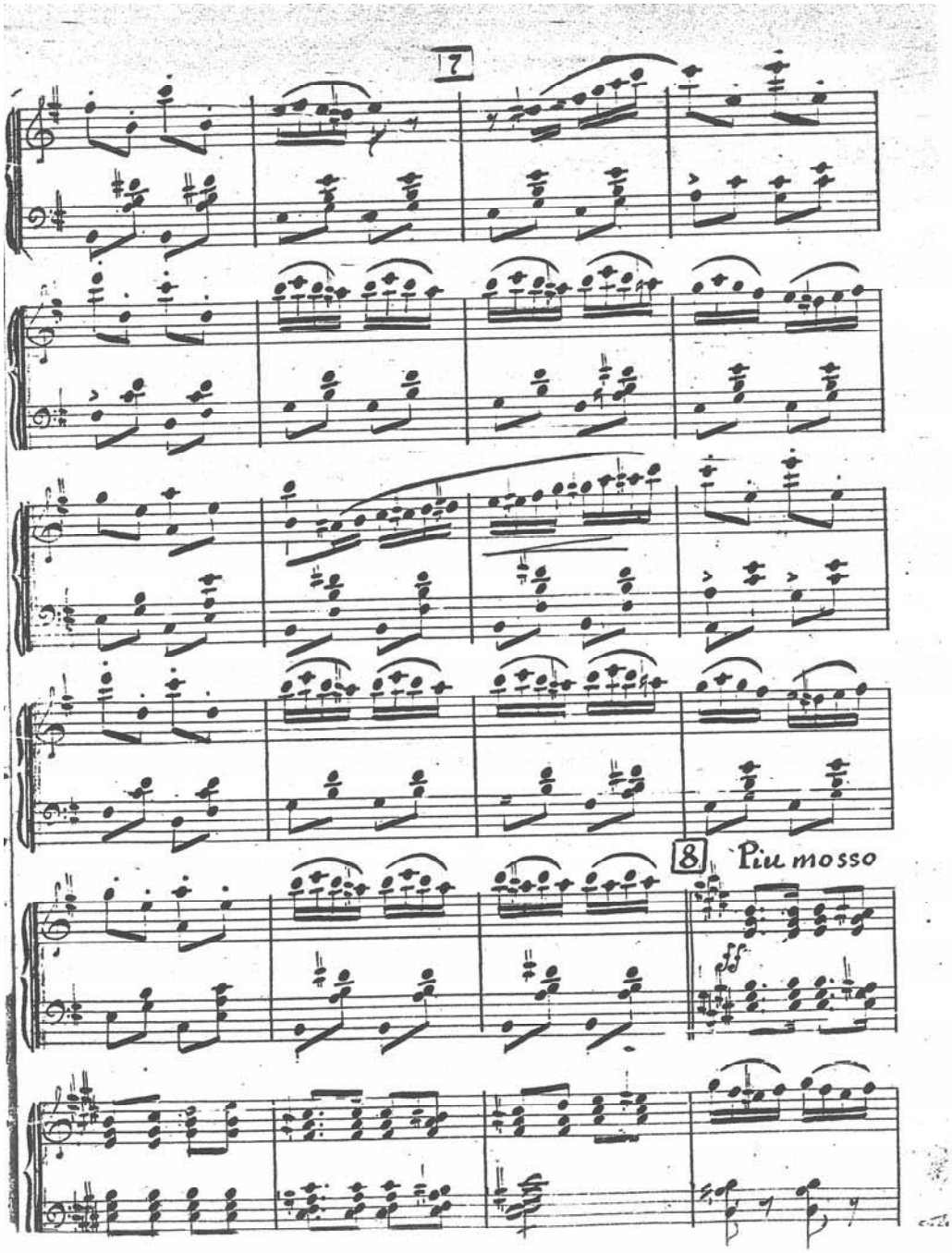

1
espress.
poco rit.
a tempo
animato
56

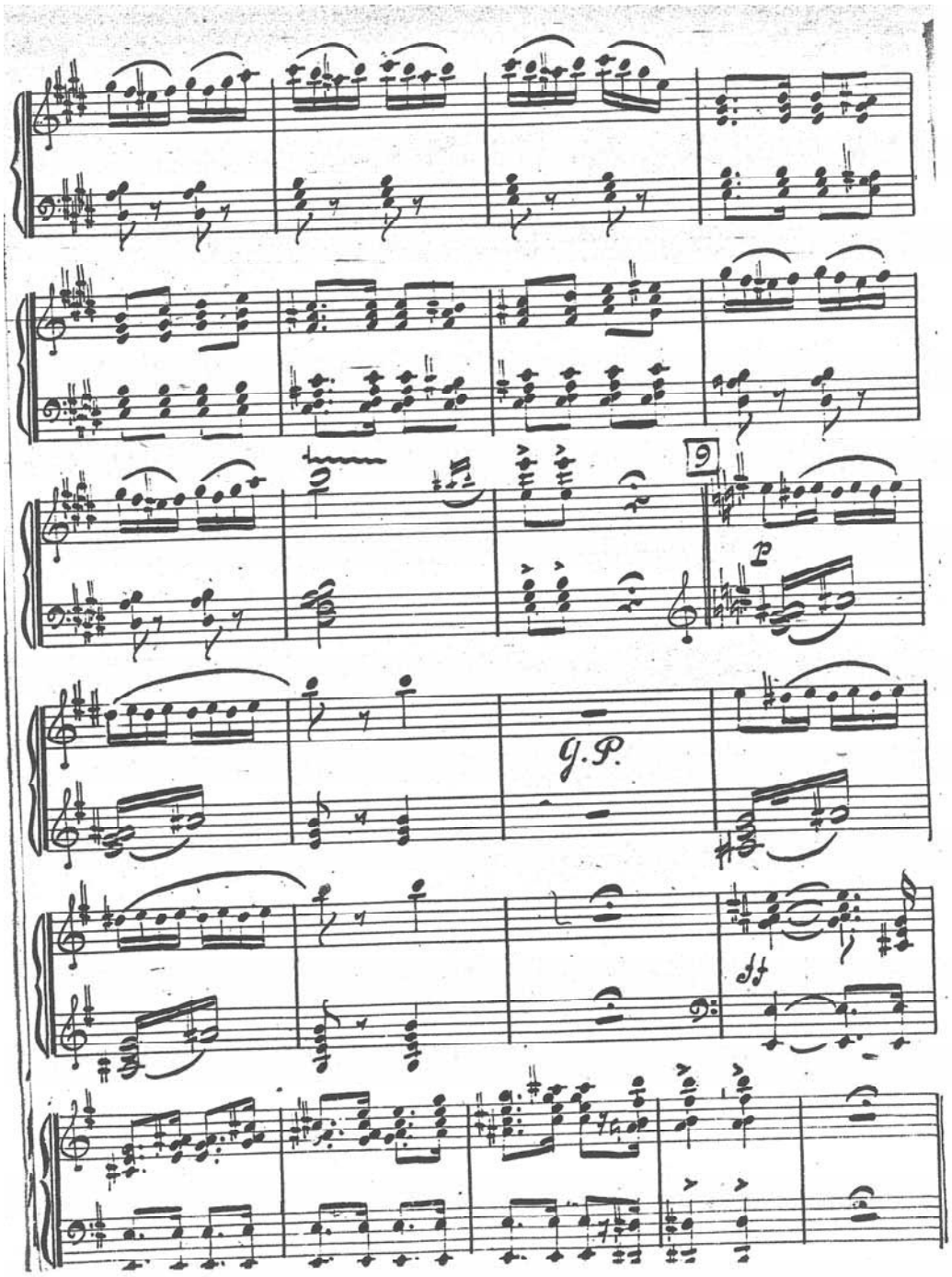

Poco rit
a tempo
2
Lustig
f
a tempo
p
f
a tempo
p
Poco rit.

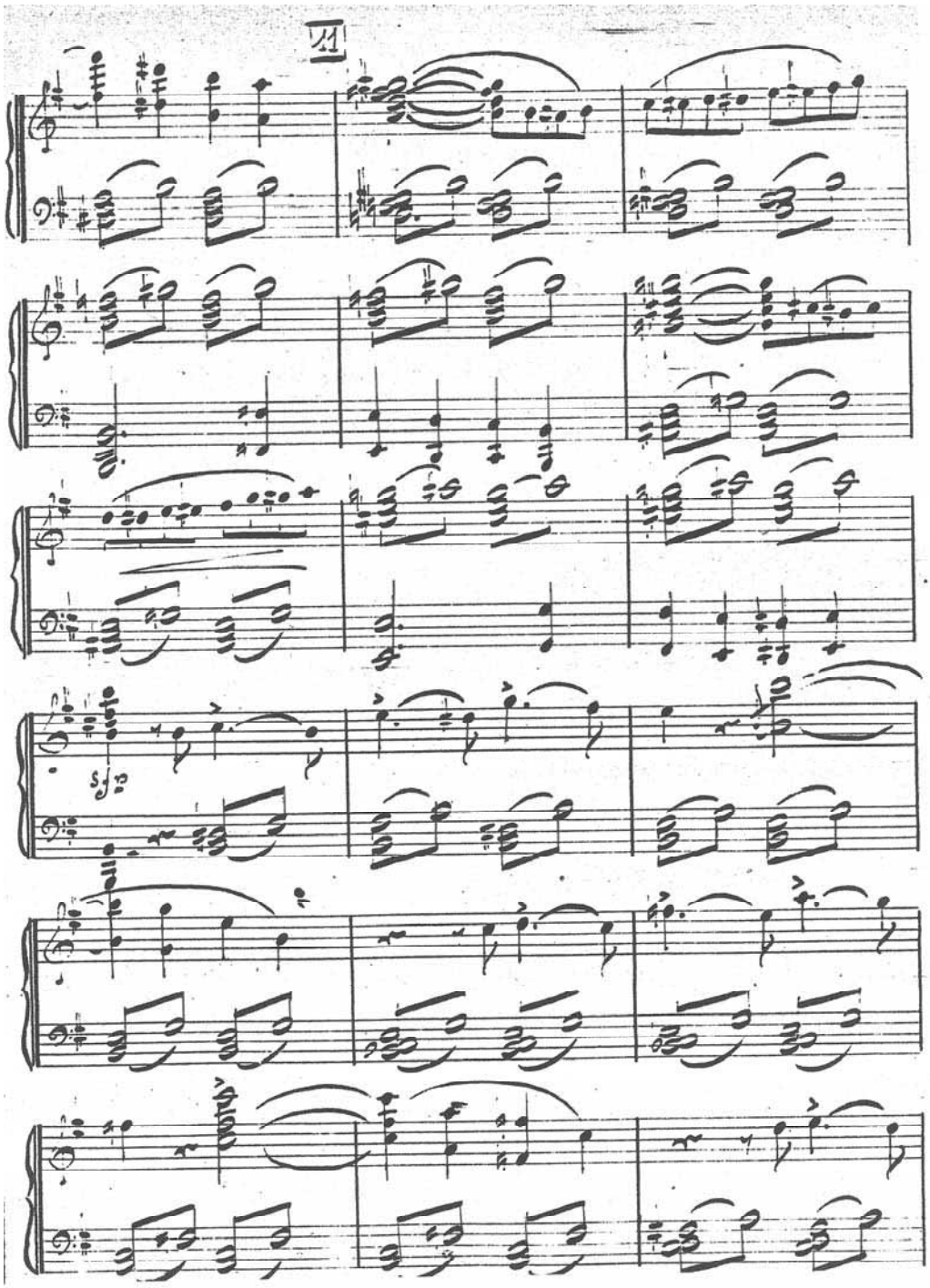

3
Piu mosso
p
Molto
pp

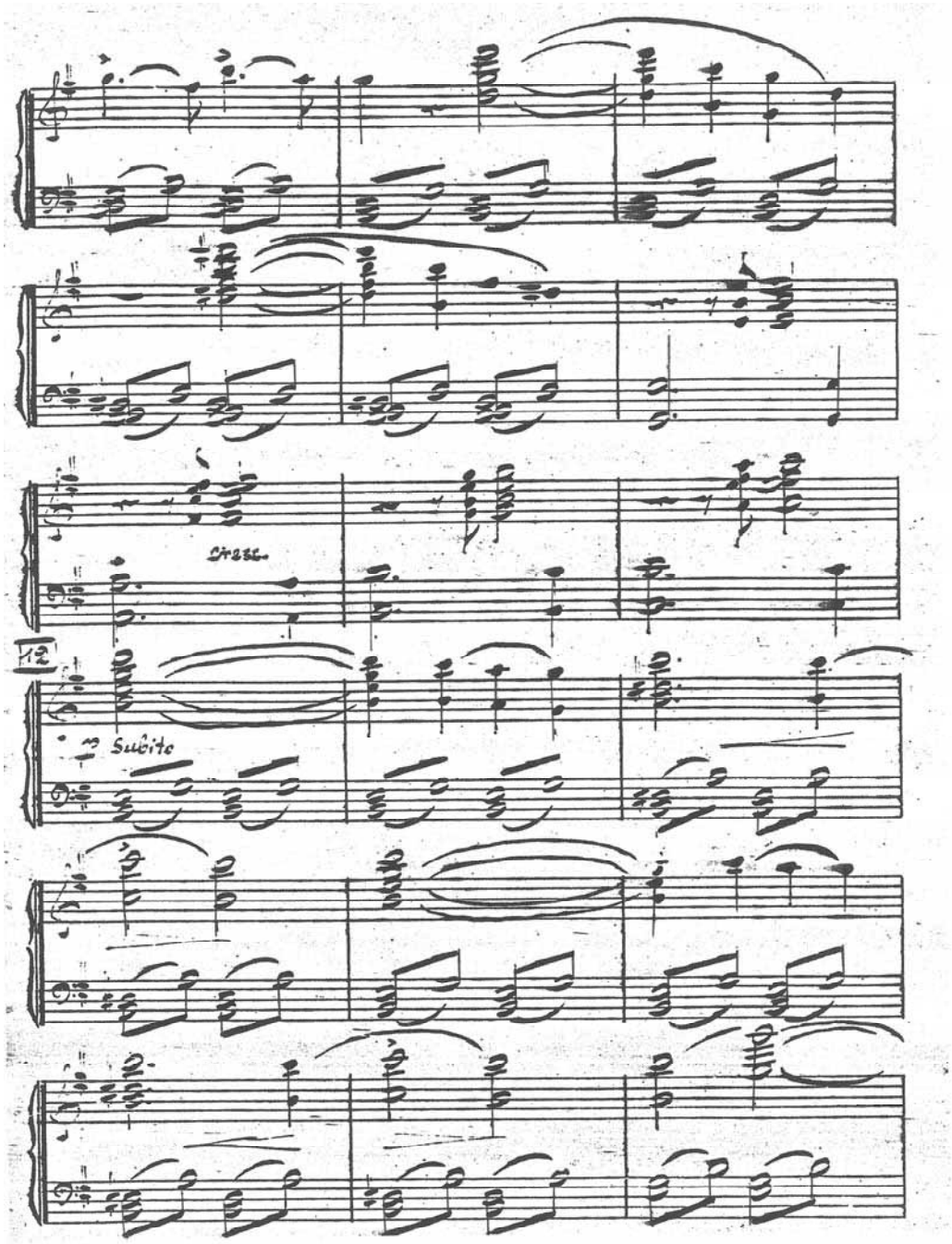

Cresc.

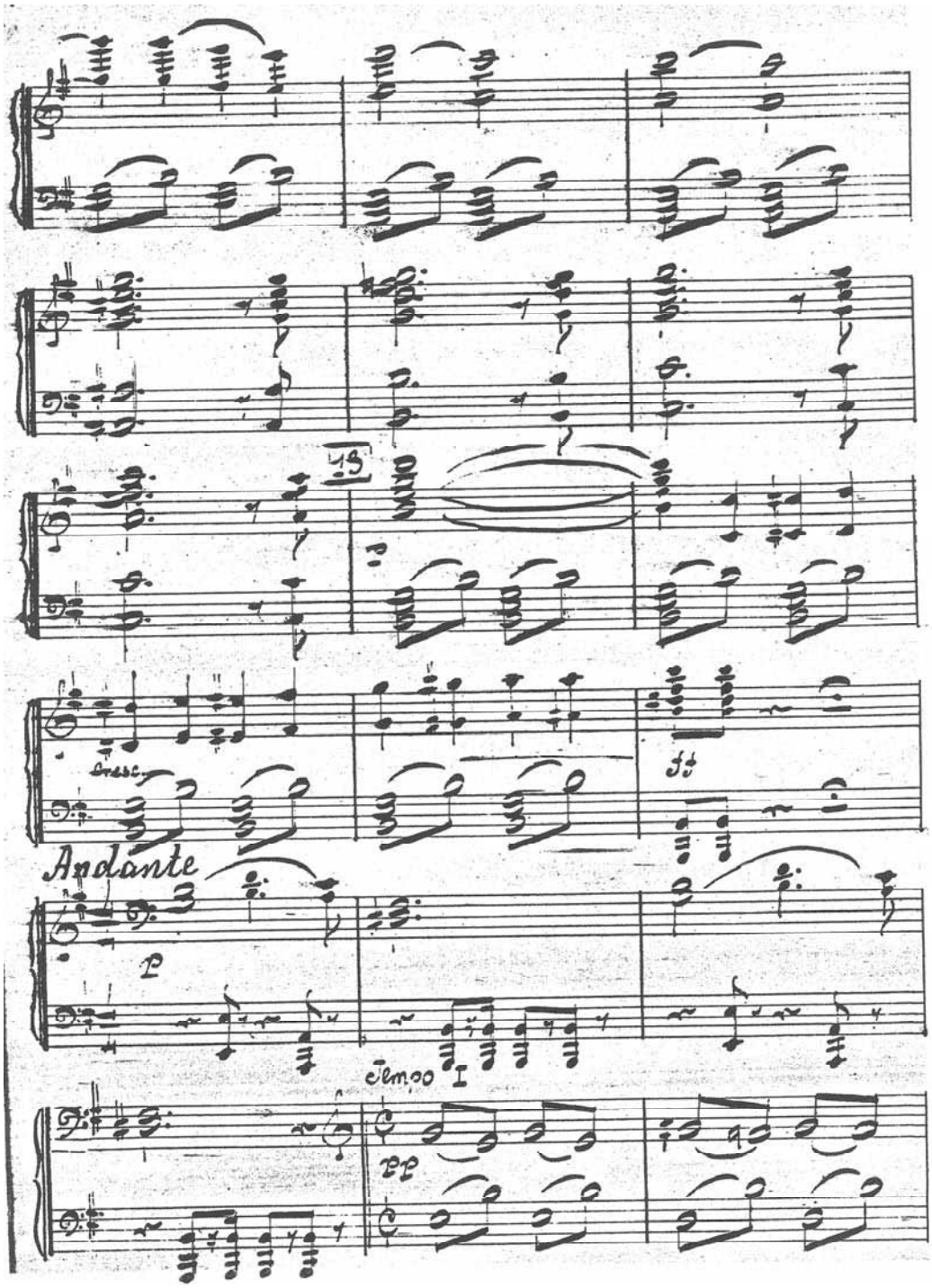

5
All.to Grace.
Presto
I.
II.

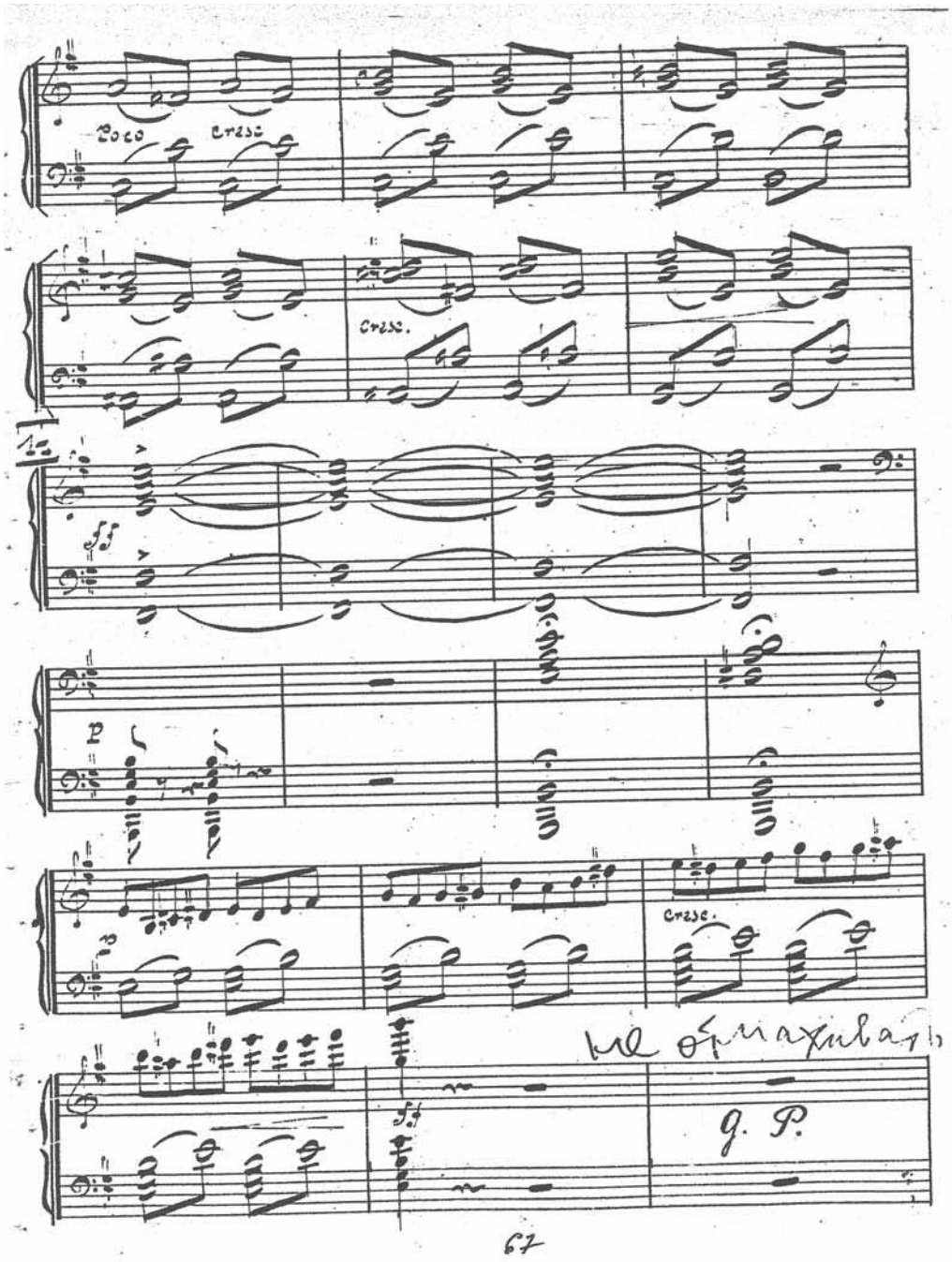

7
8
Più mosso
ff

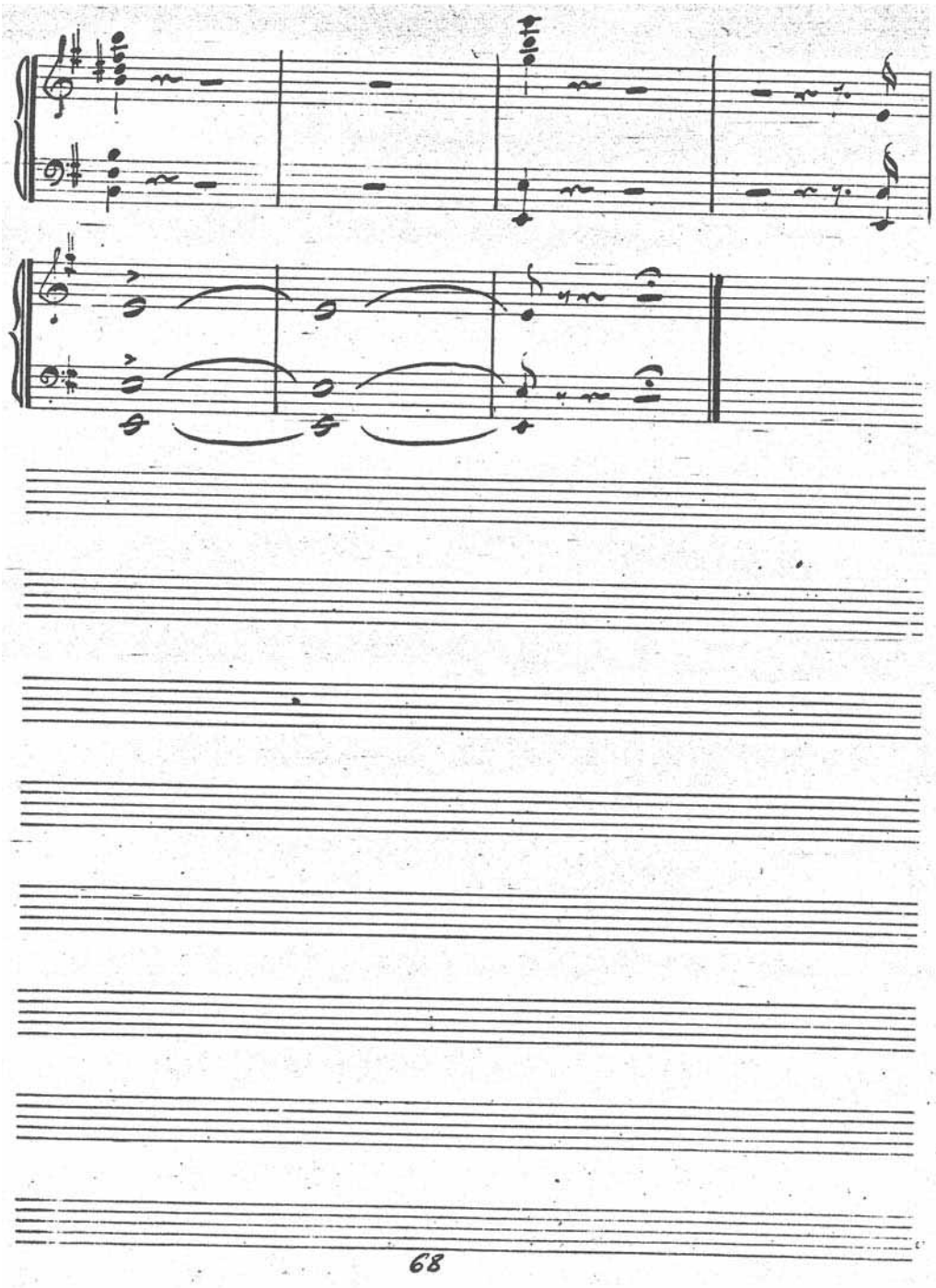

9
p
g.P.
ff

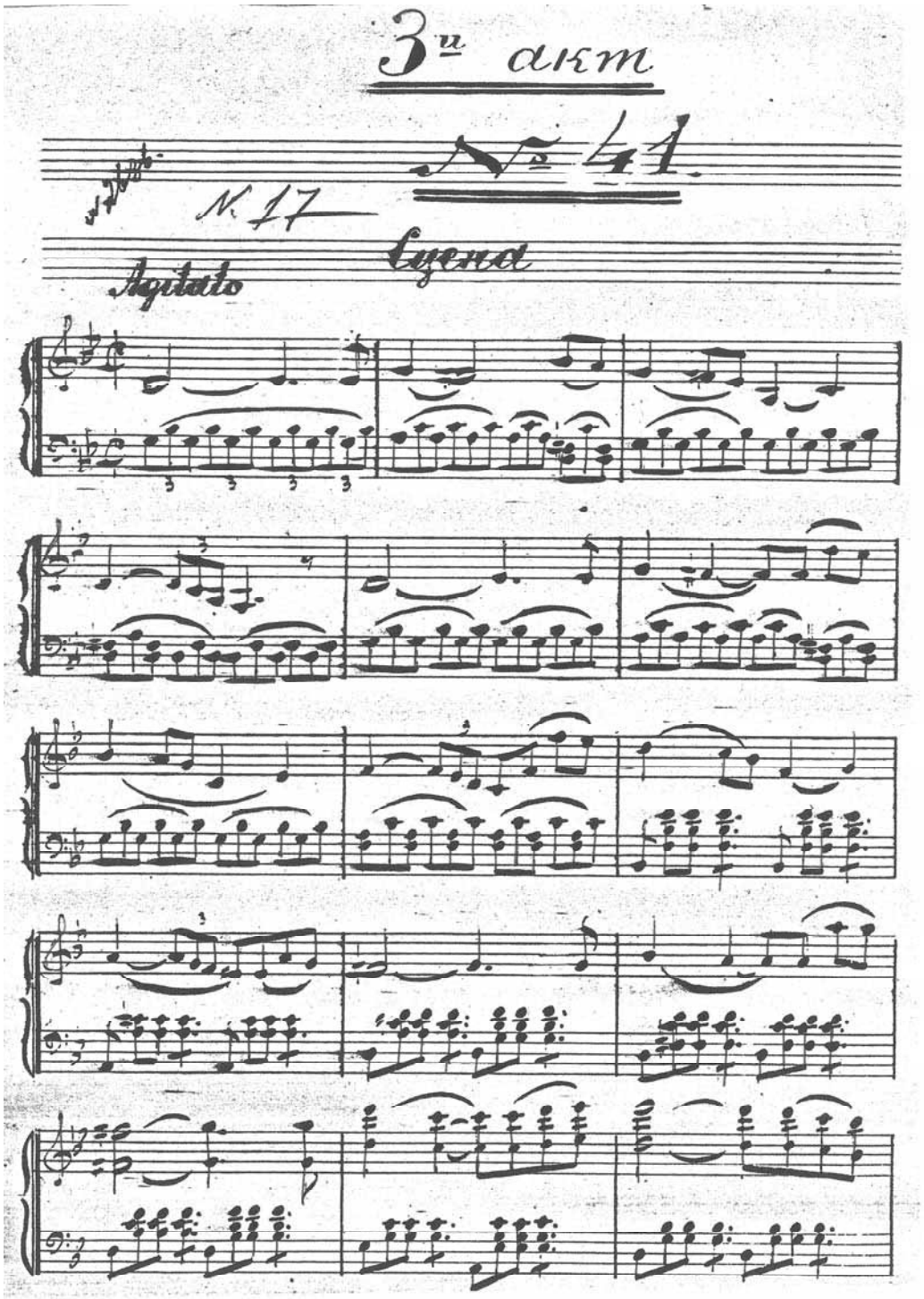

41

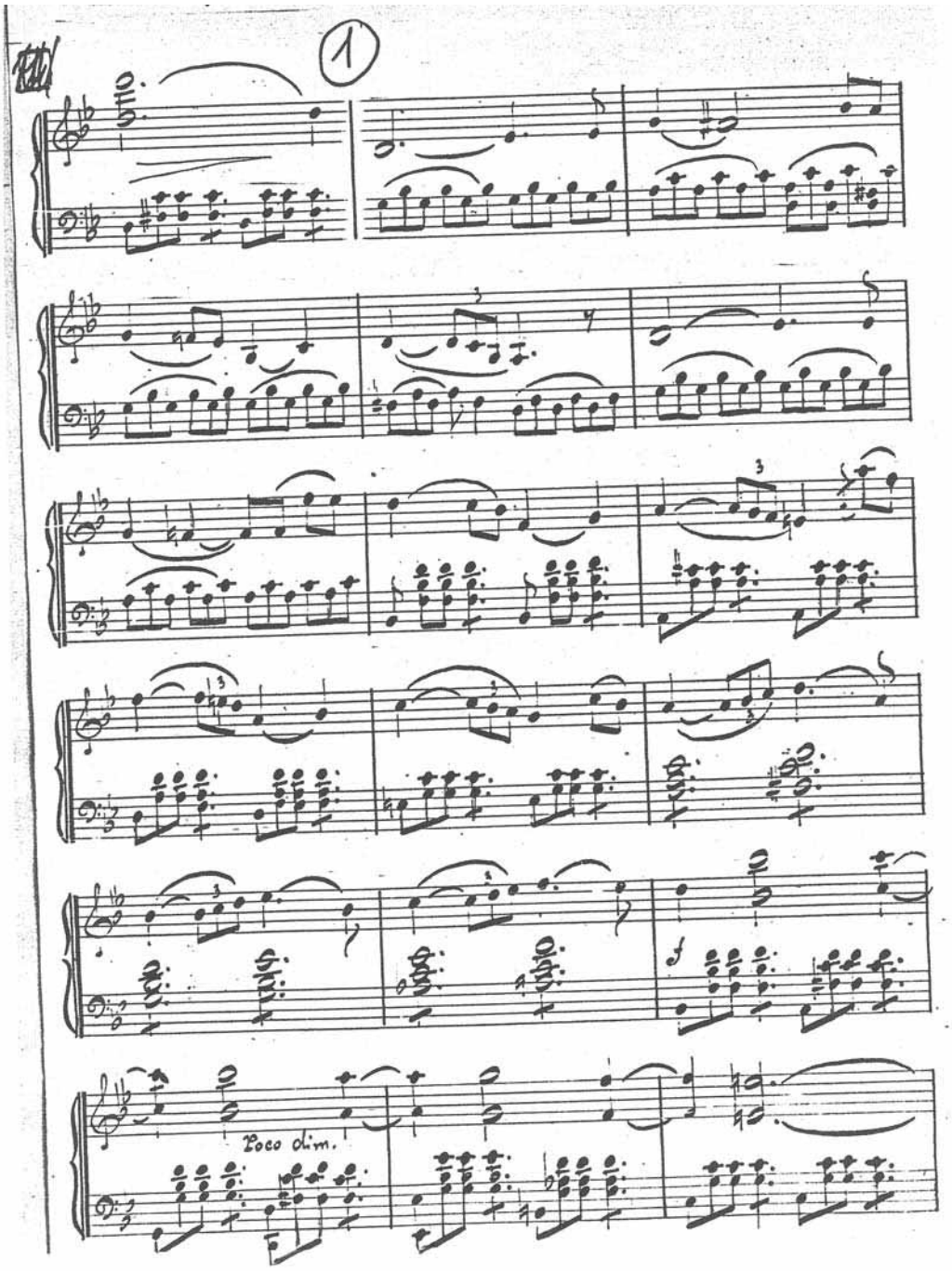

Grazc.
12
Subito


15
cresc.
ff
Andante
p
Tempo I
pp


Poco
Cresc.
Cresc.
Cresc.
Με σφιλιχιβαγ
g. P.
67




3ий акт
№ 41
N. 17
Legend
Agitato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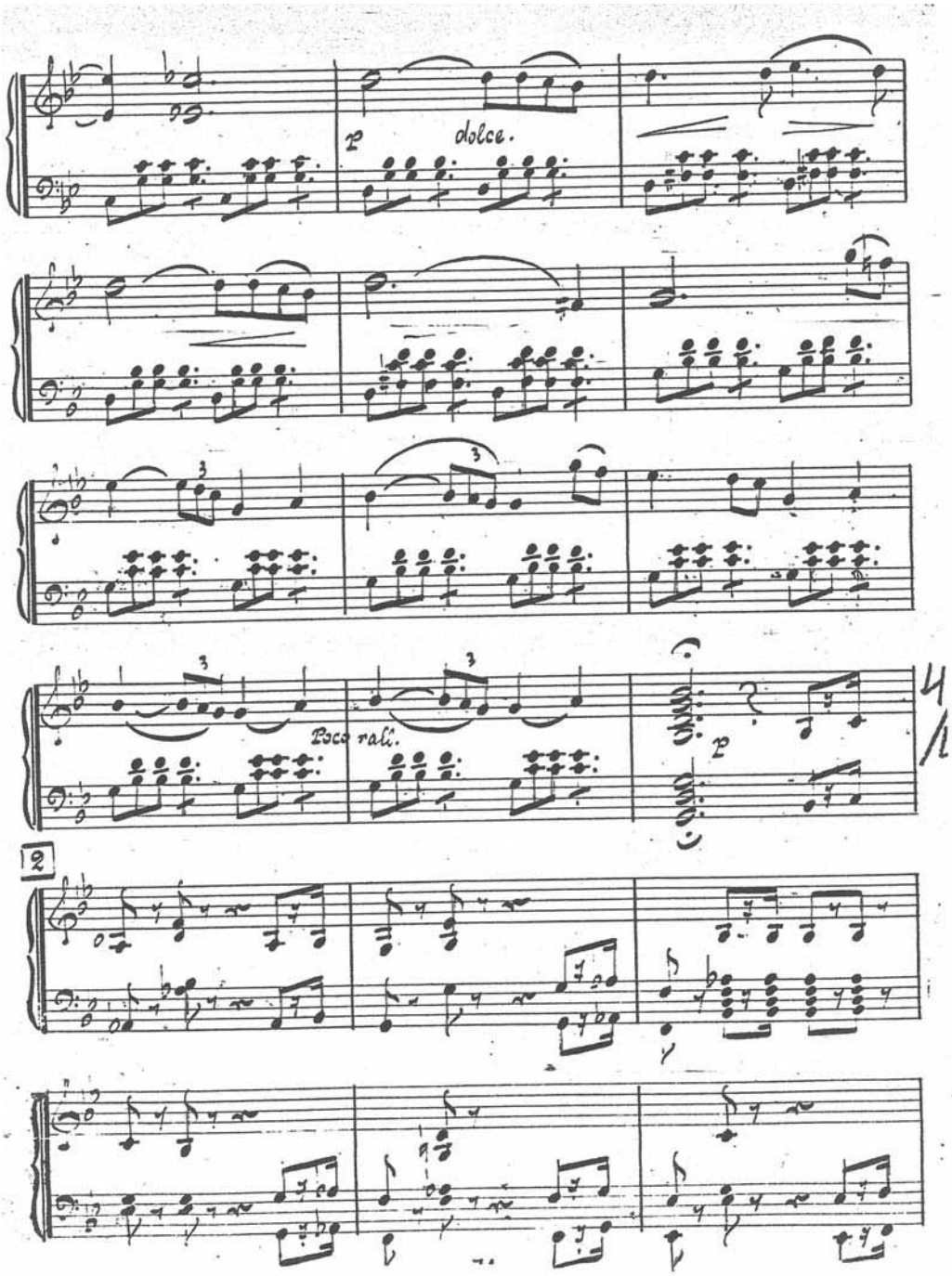
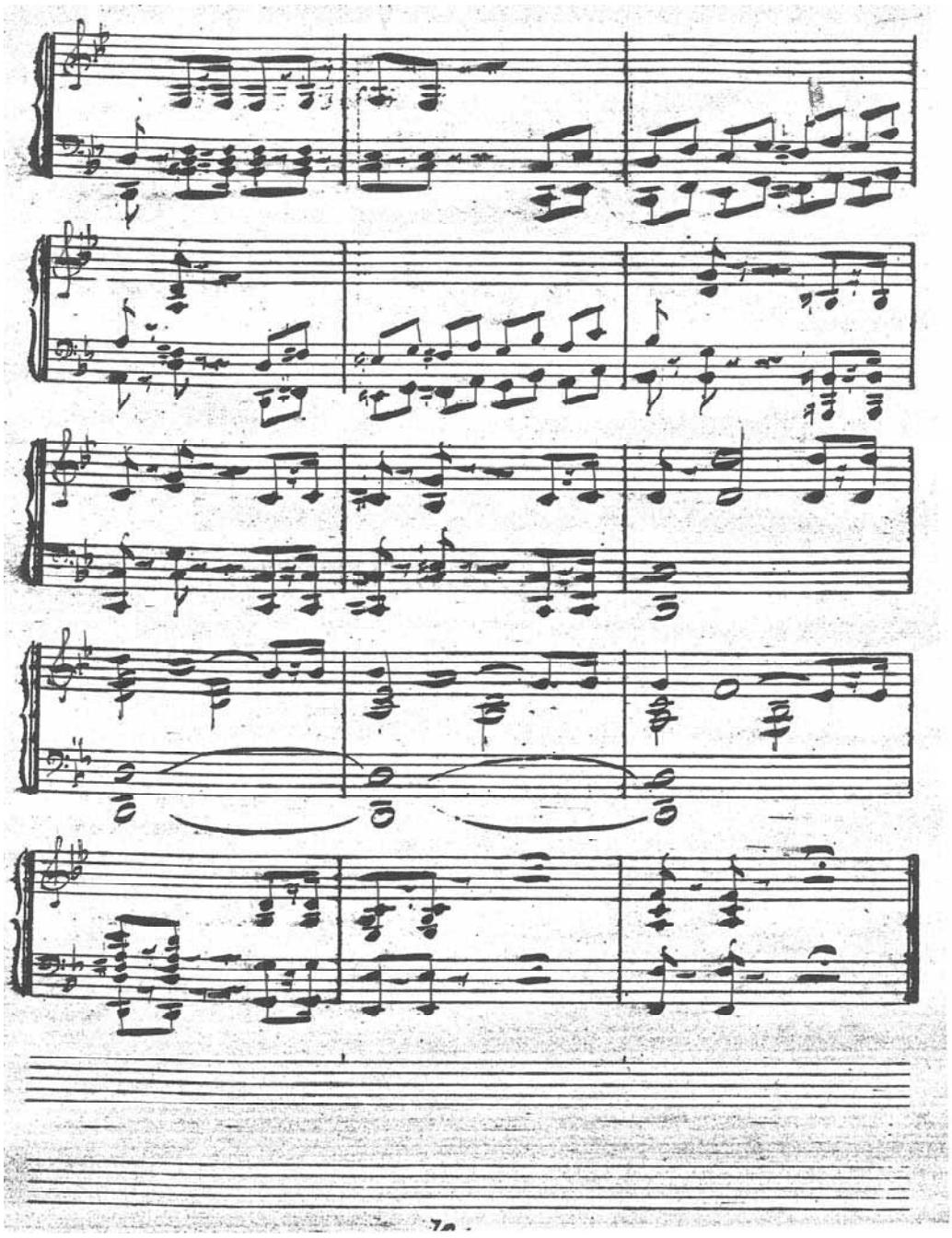
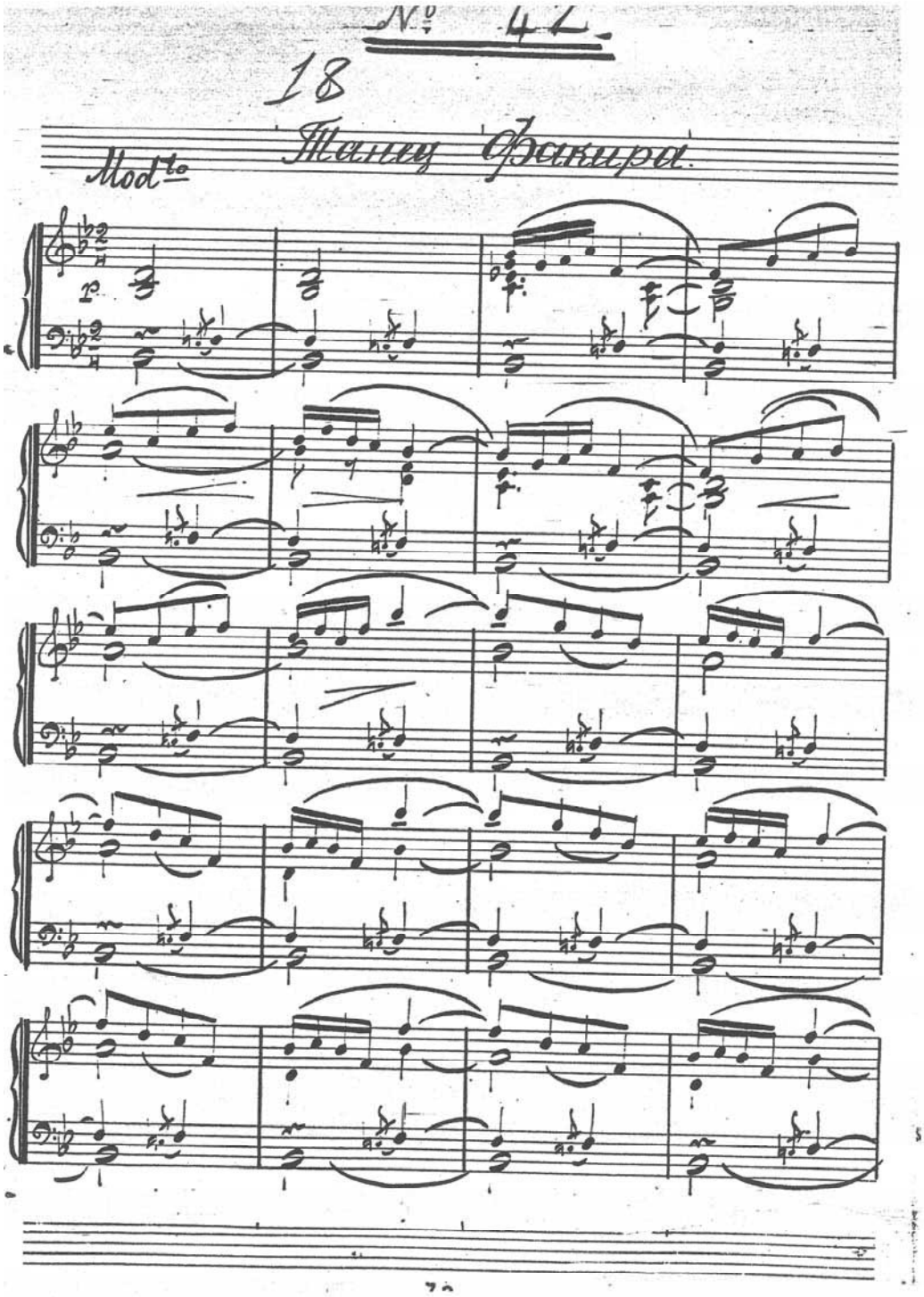
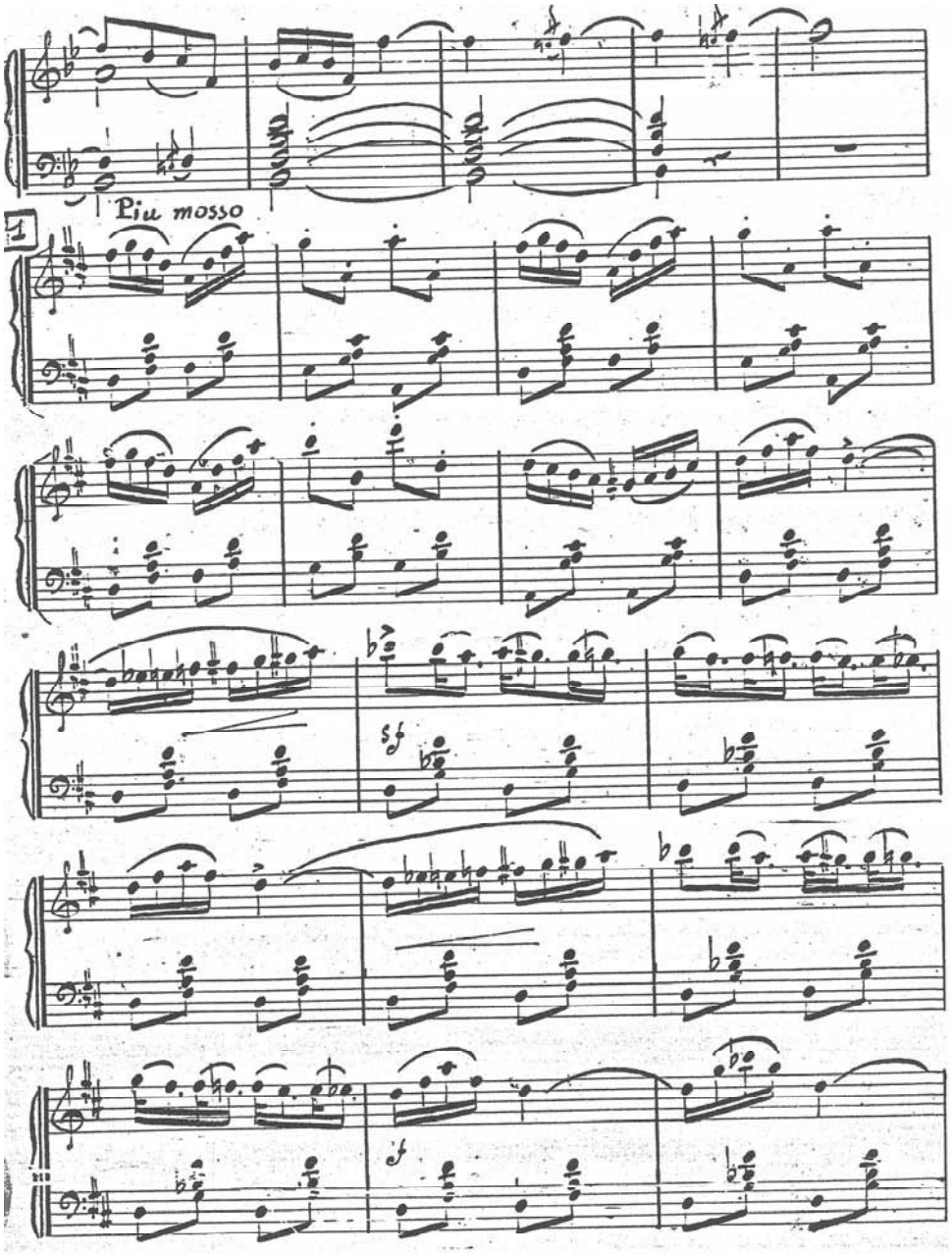
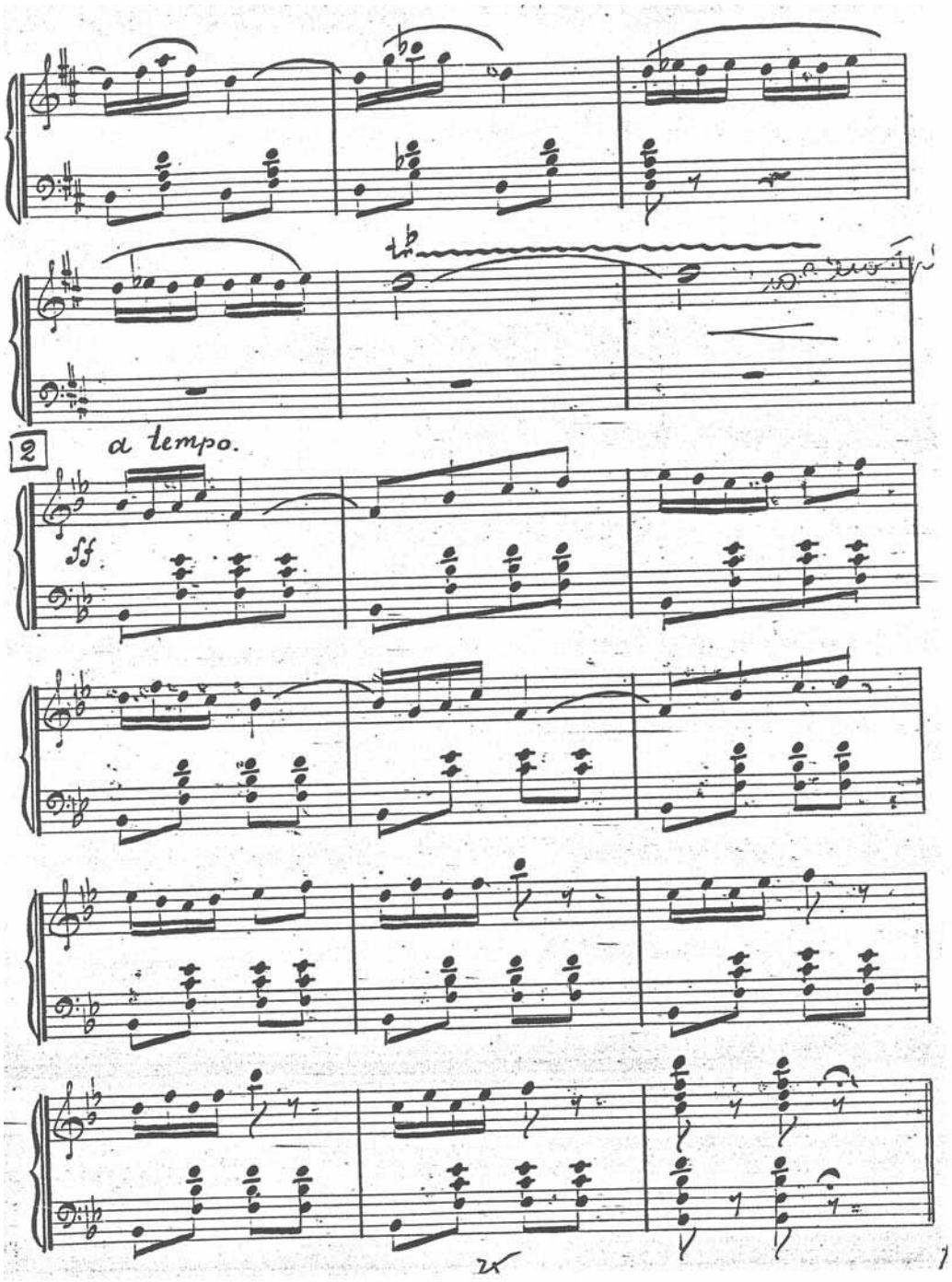
Poco dim.

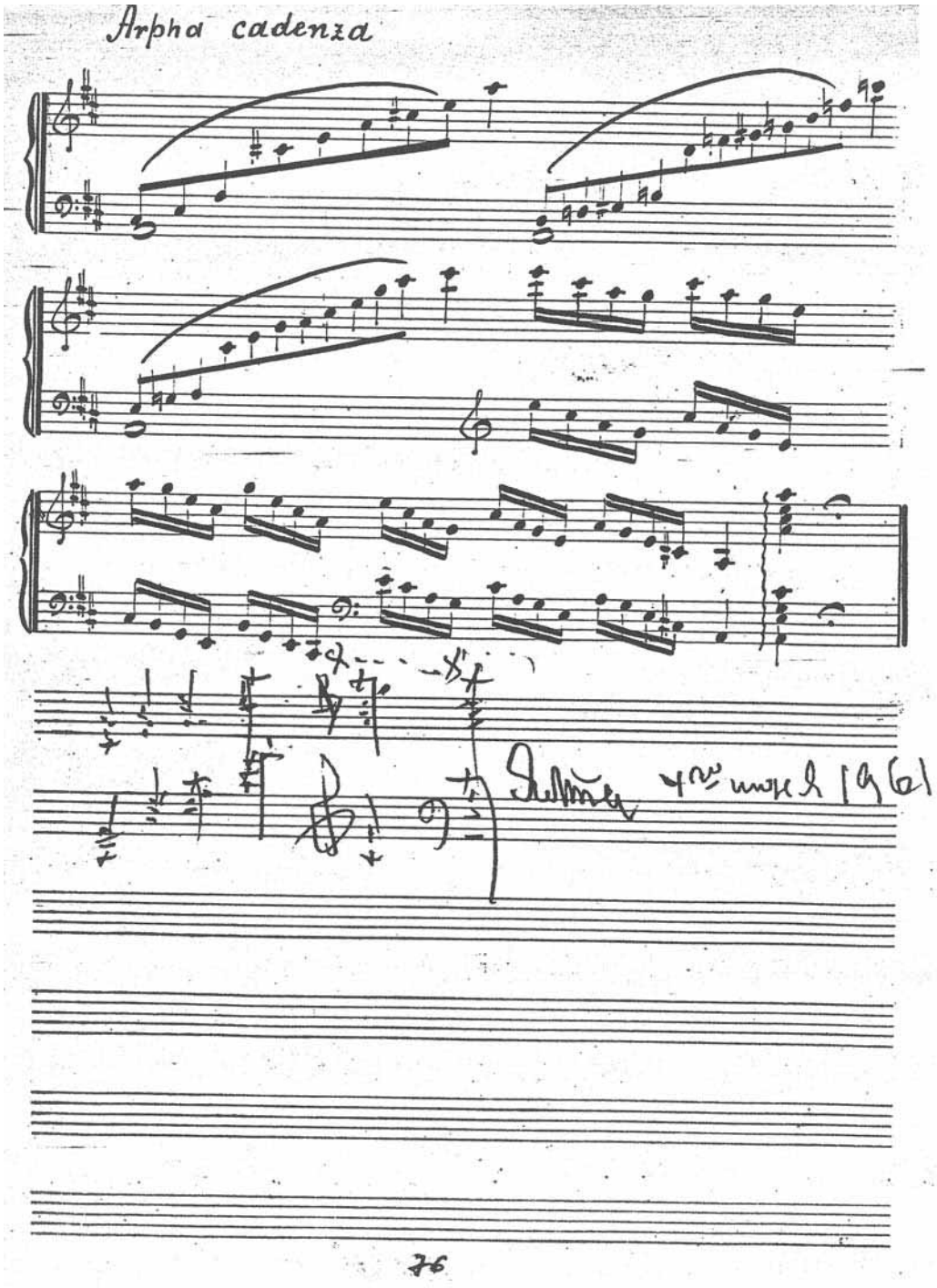

p
dolce.
Poco rall.
p
12

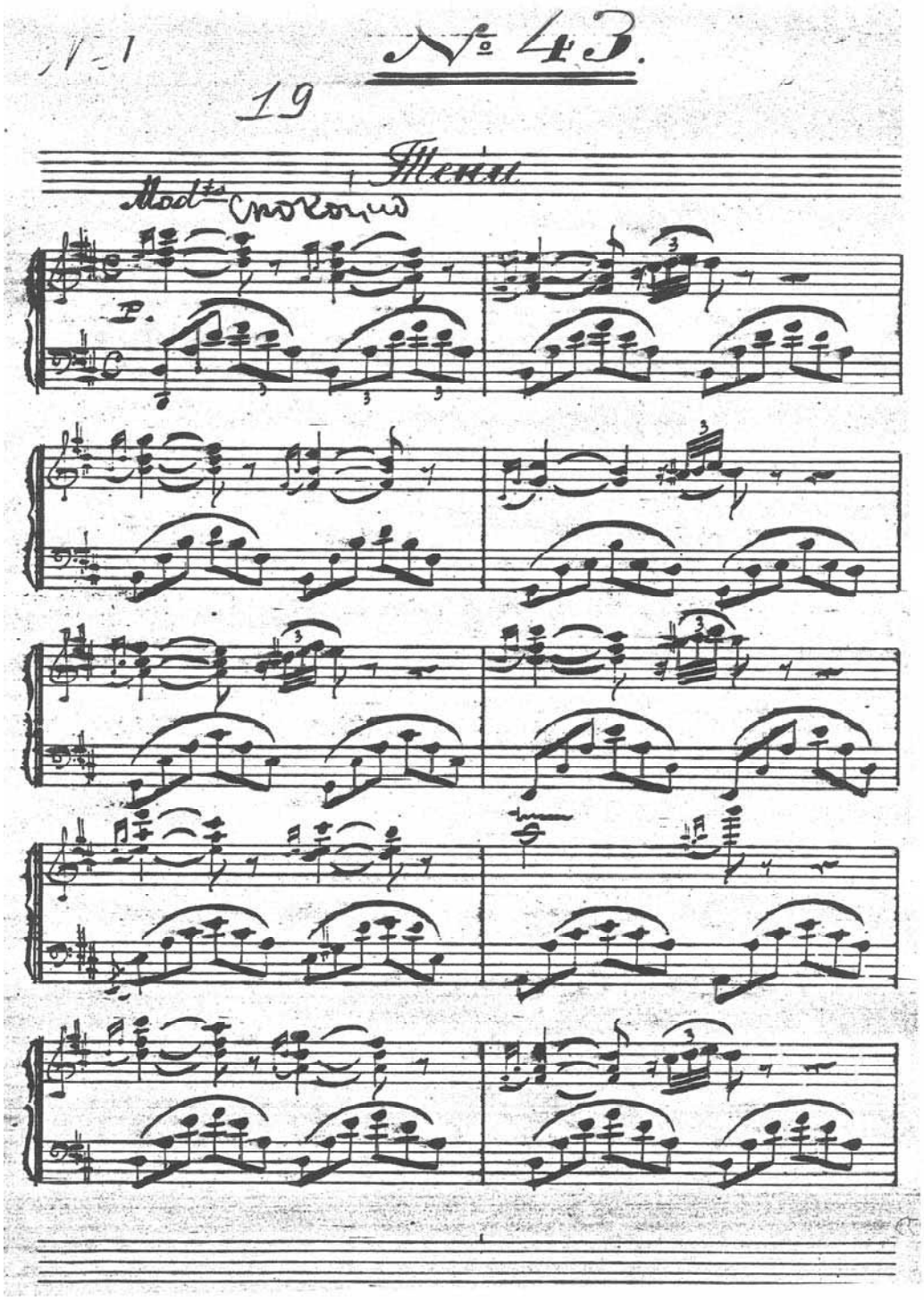


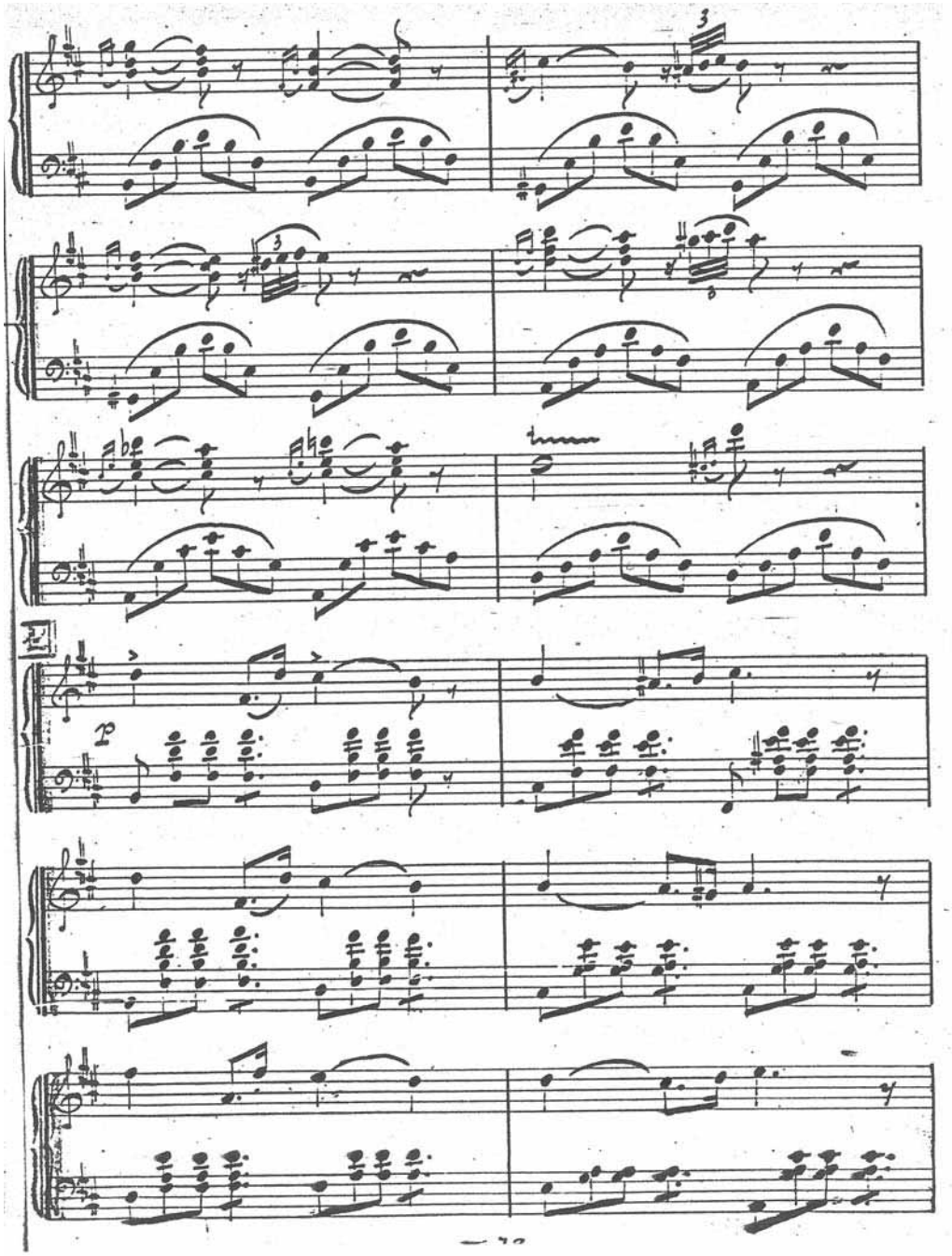

№ 42
18
Танец Факира.
Mod.to
p

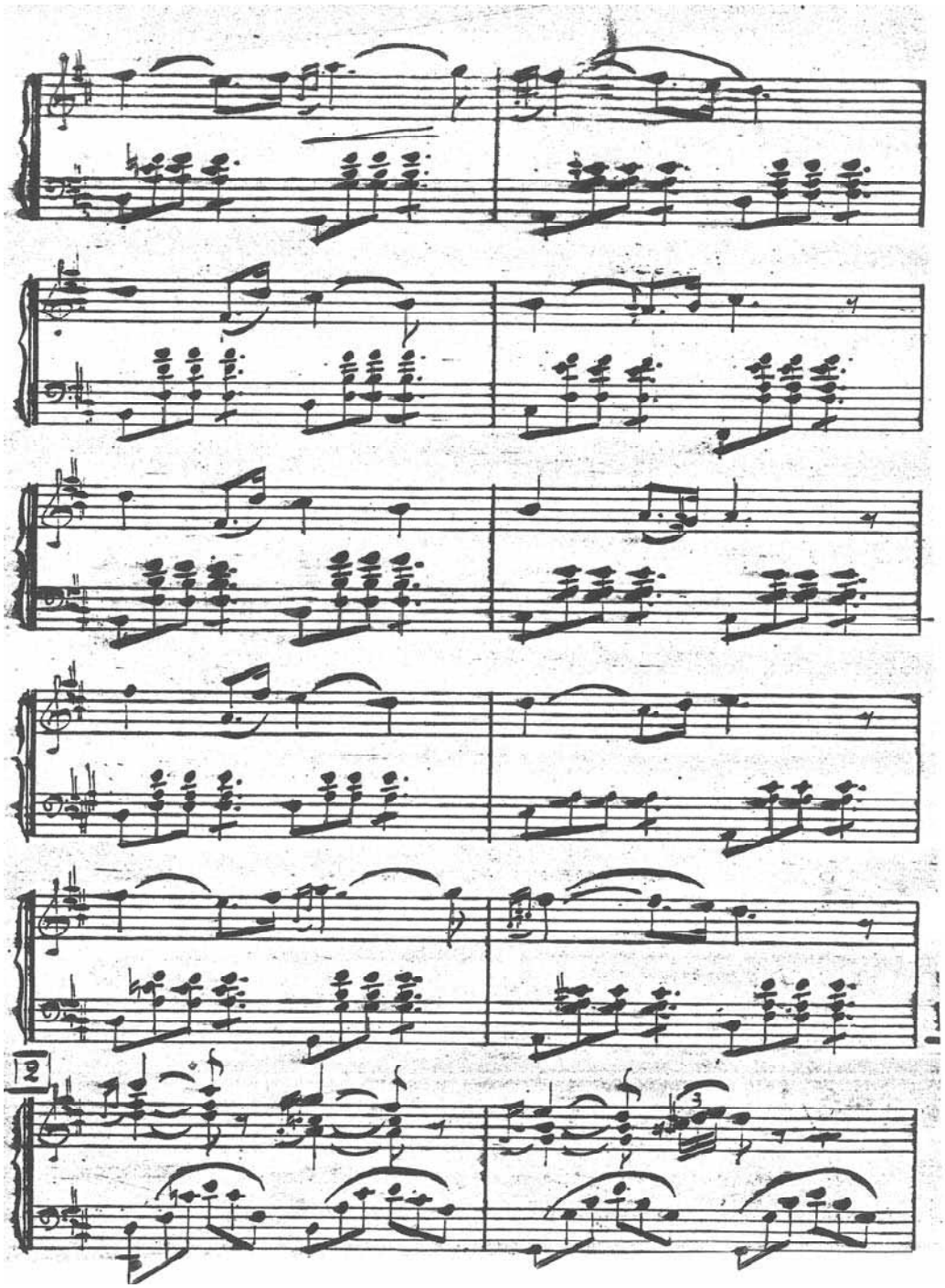

Piu mosso
1
sf
f

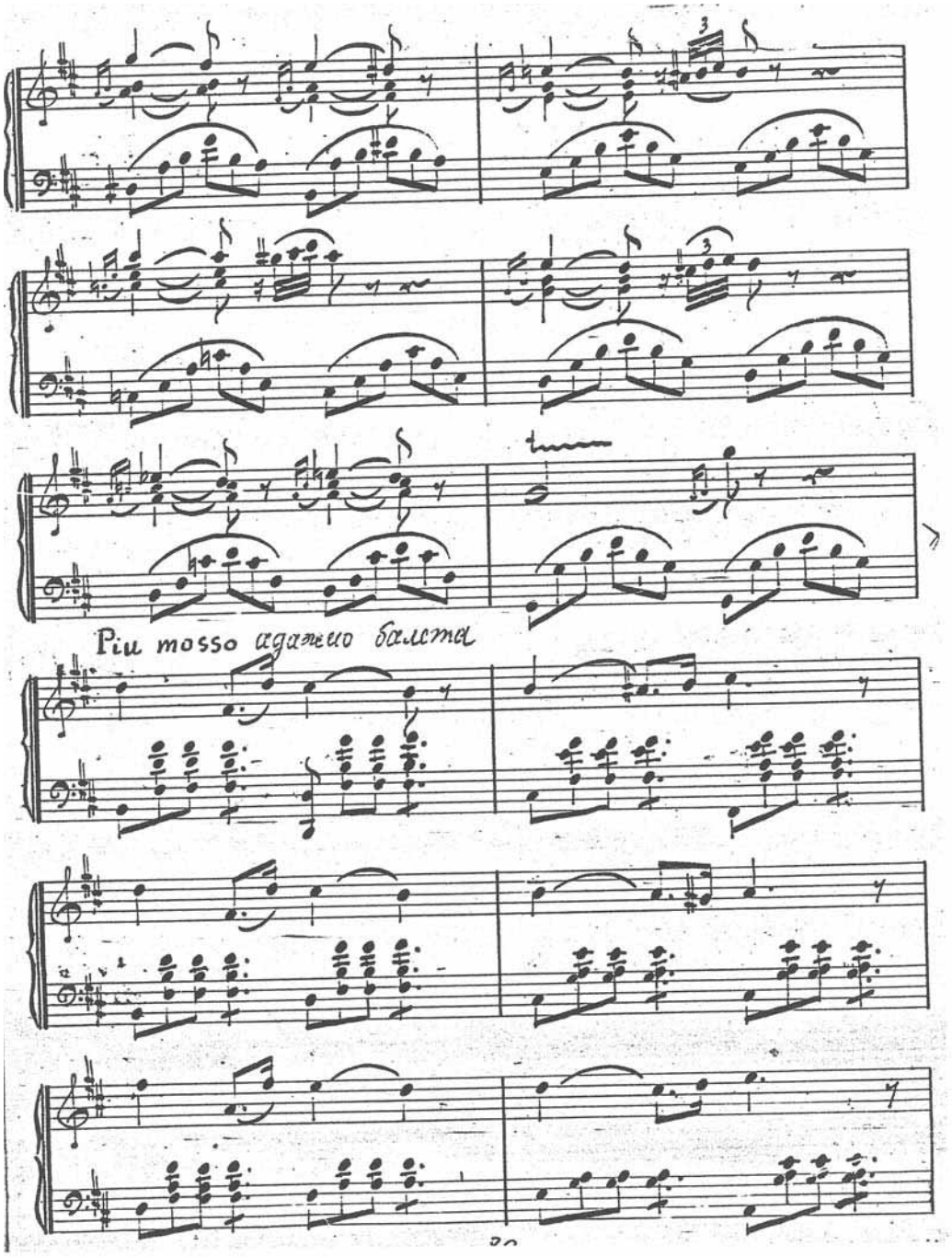

2
a tempo.
ff

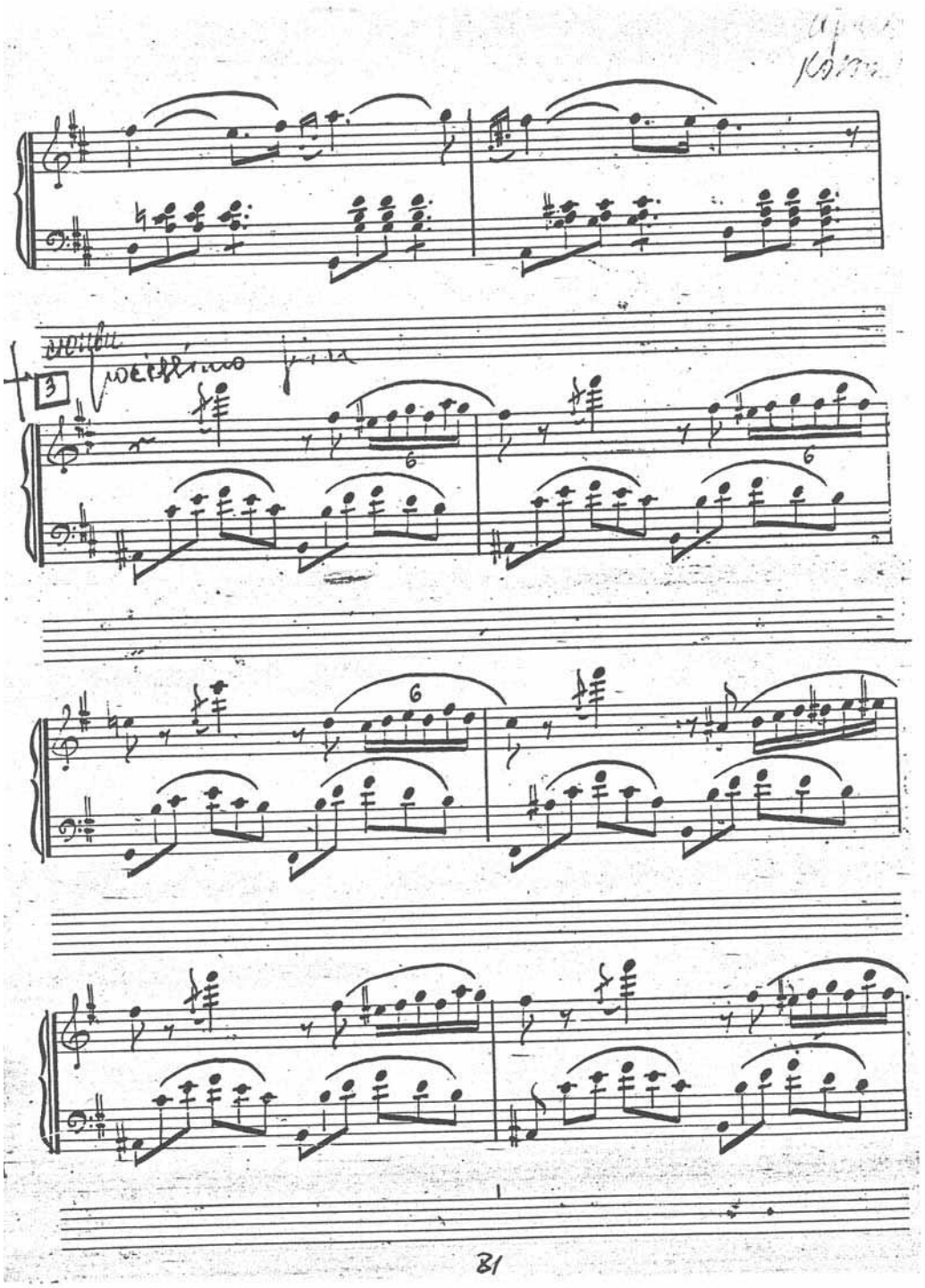

Arpha cadenza
Schlüter 4te March 1961
76

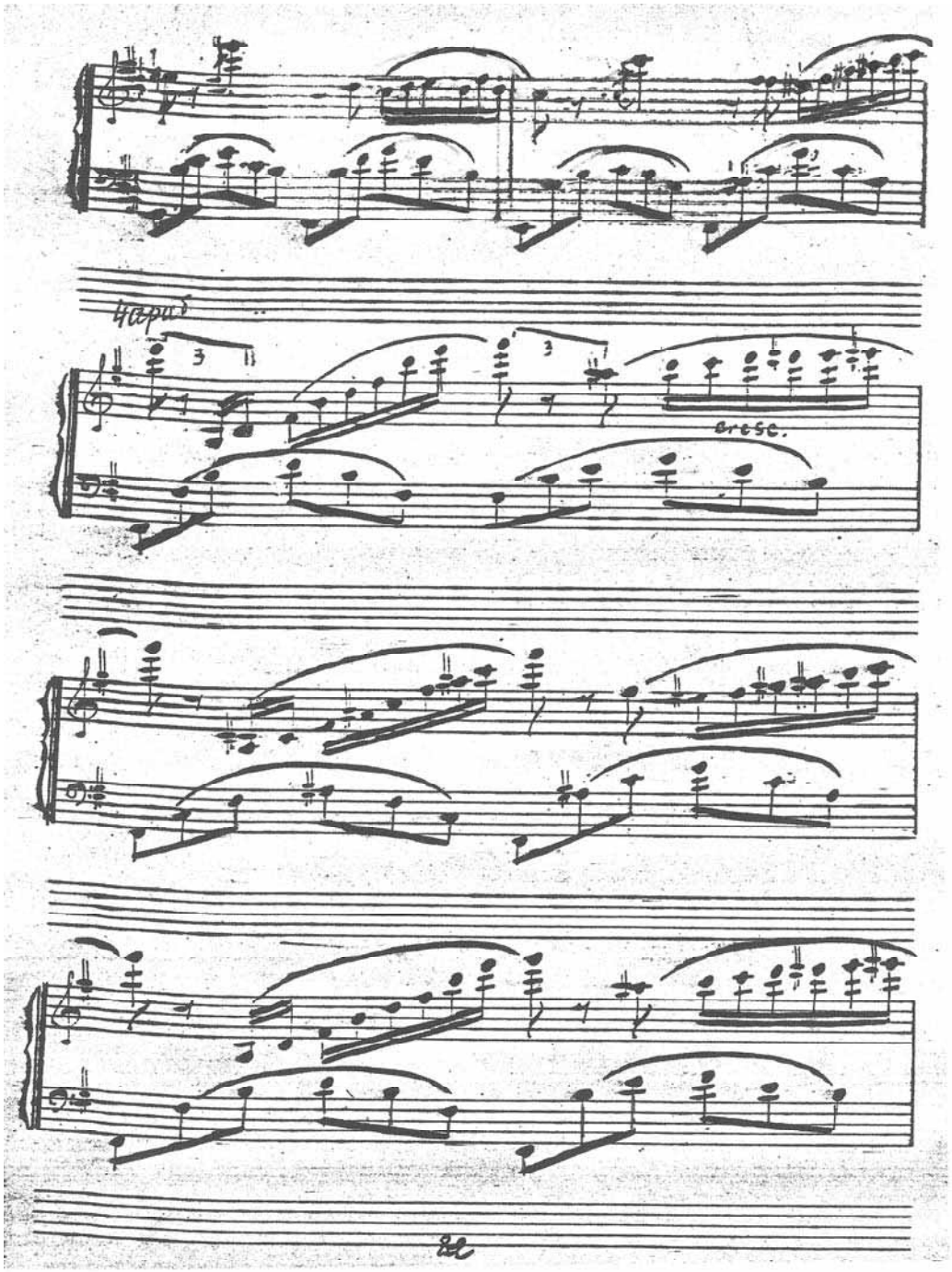

№ 43.
19
Menu
Mod.to (molto)
F.

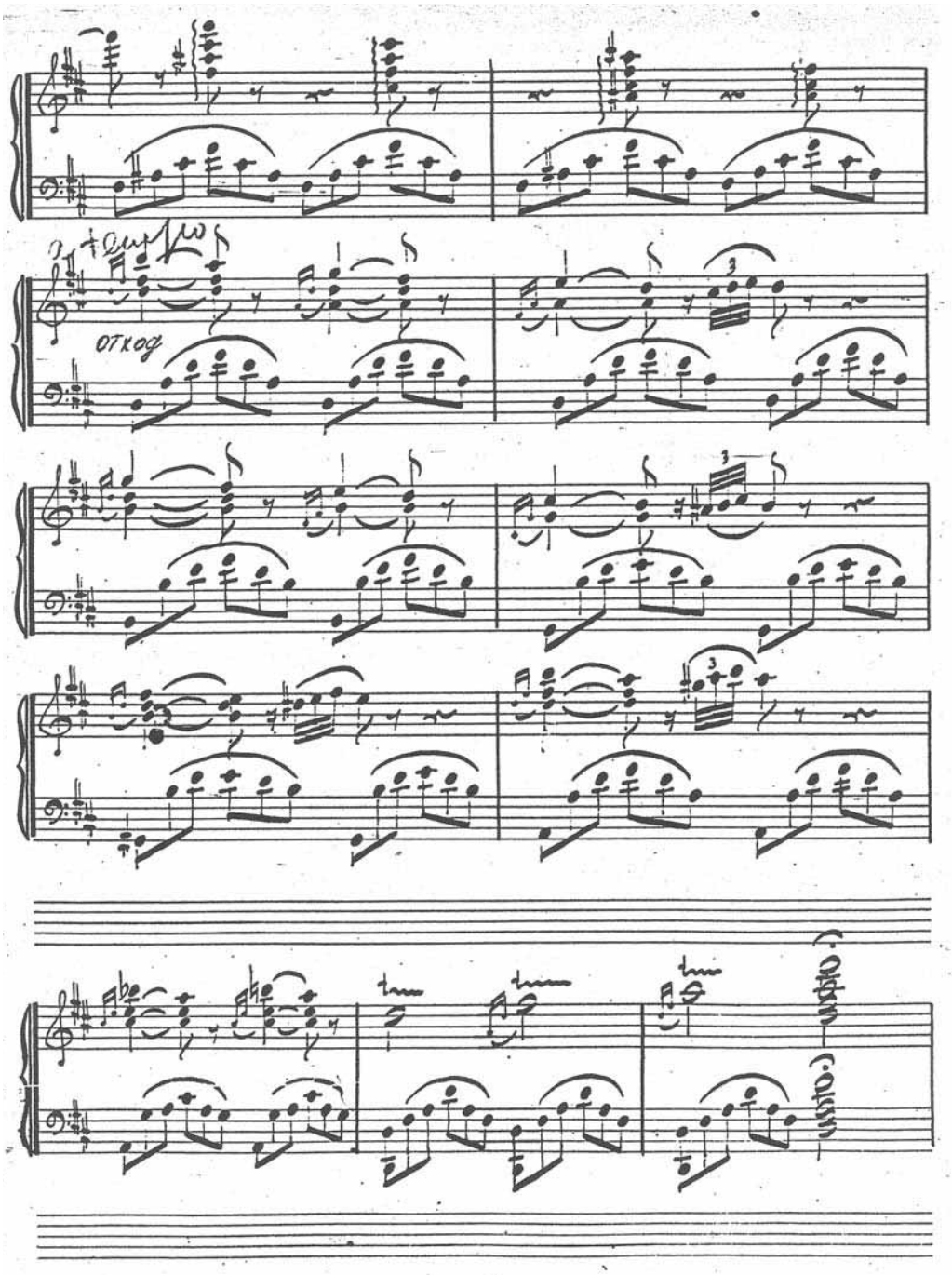

3
3
p

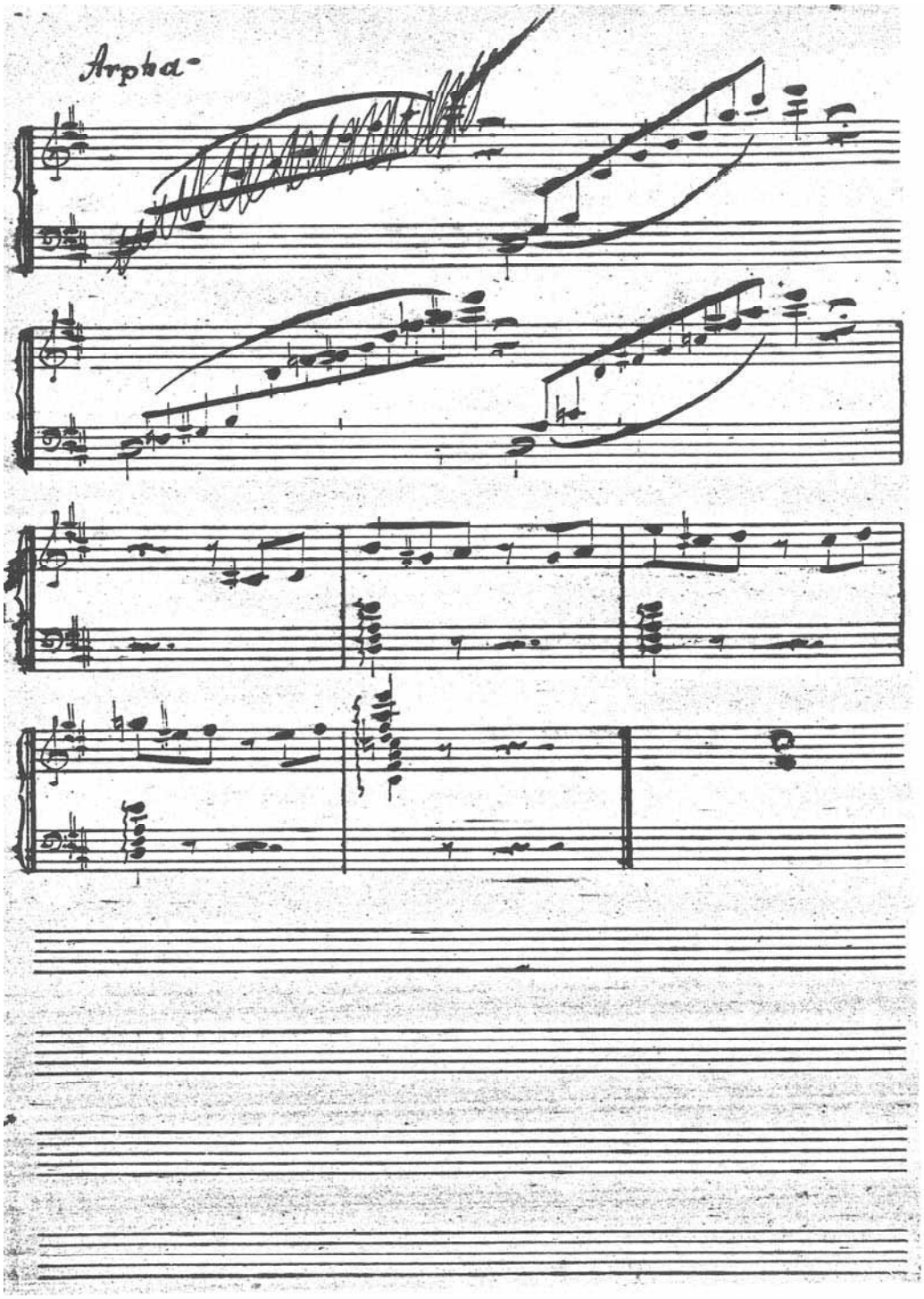


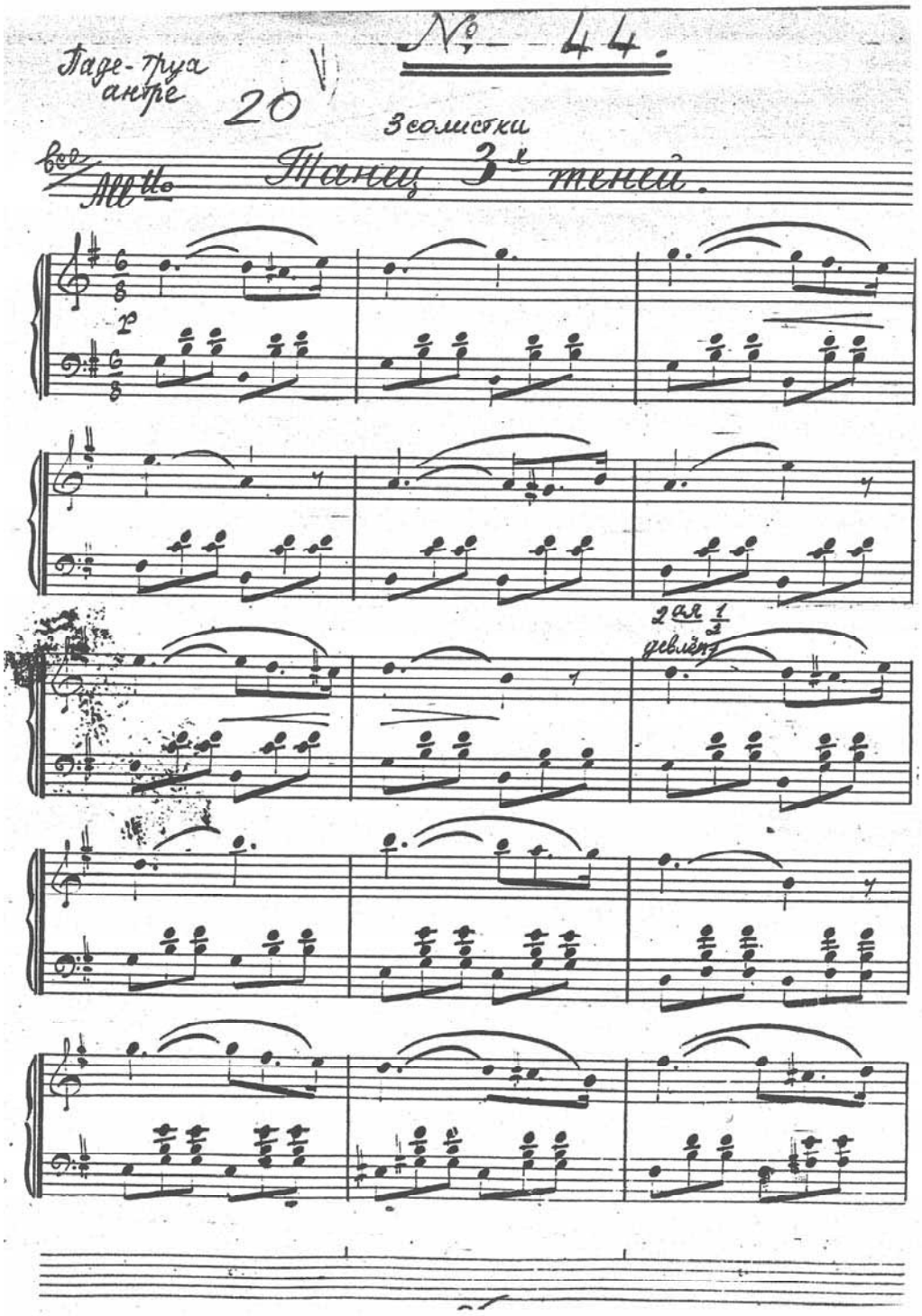

Piu mosso adagio balata

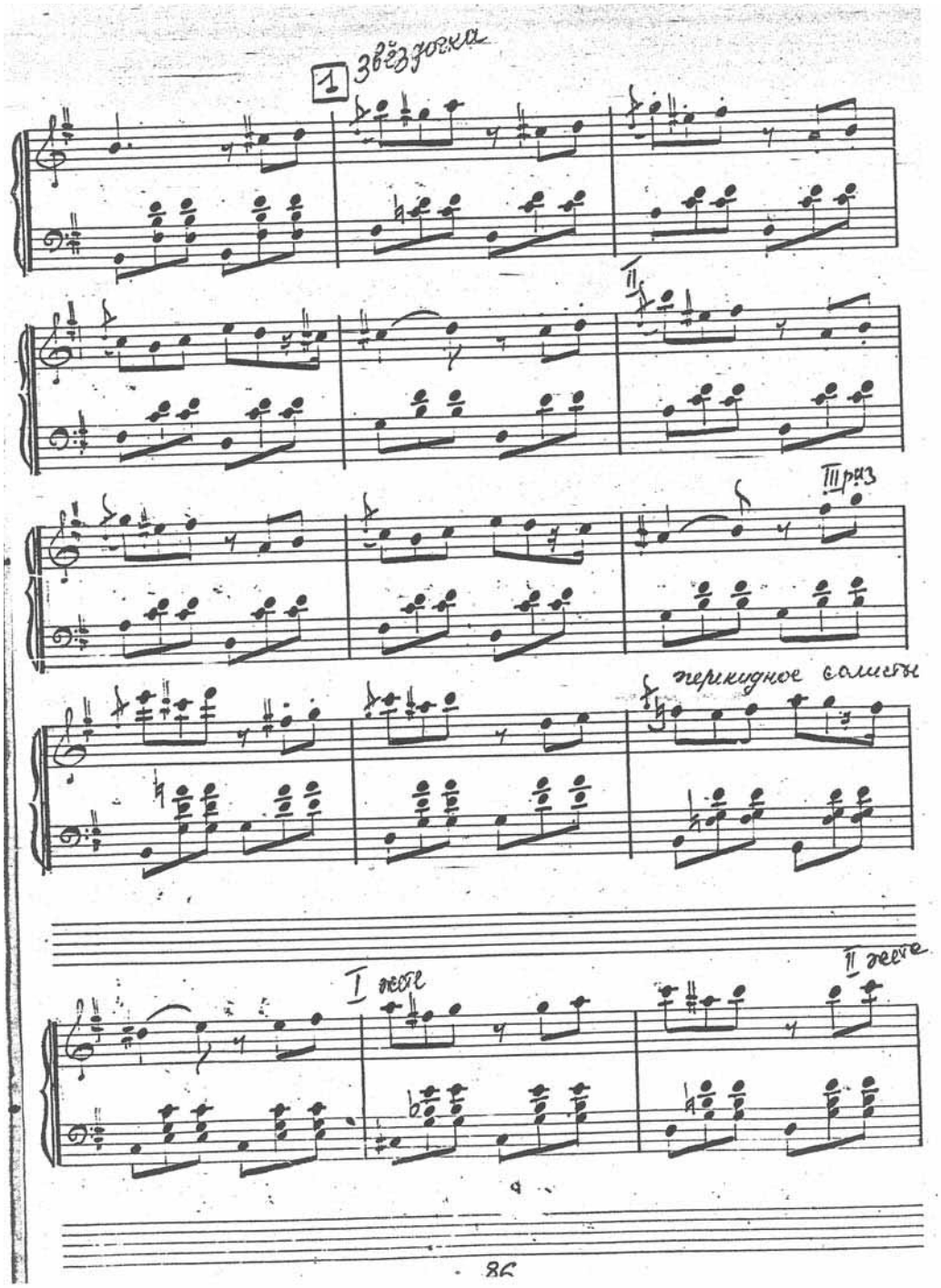

3
6
6
6
81

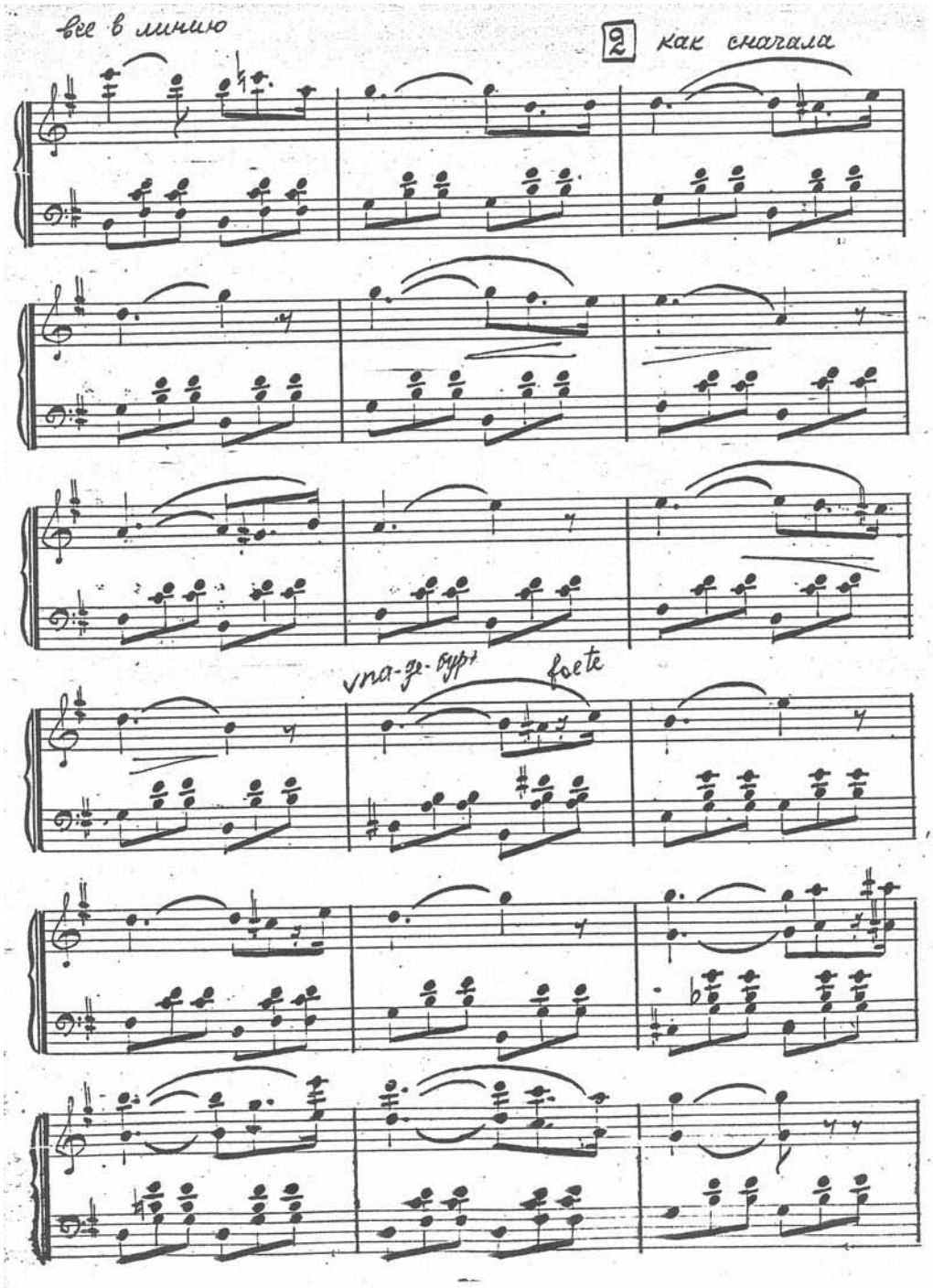

Марш
cresc.

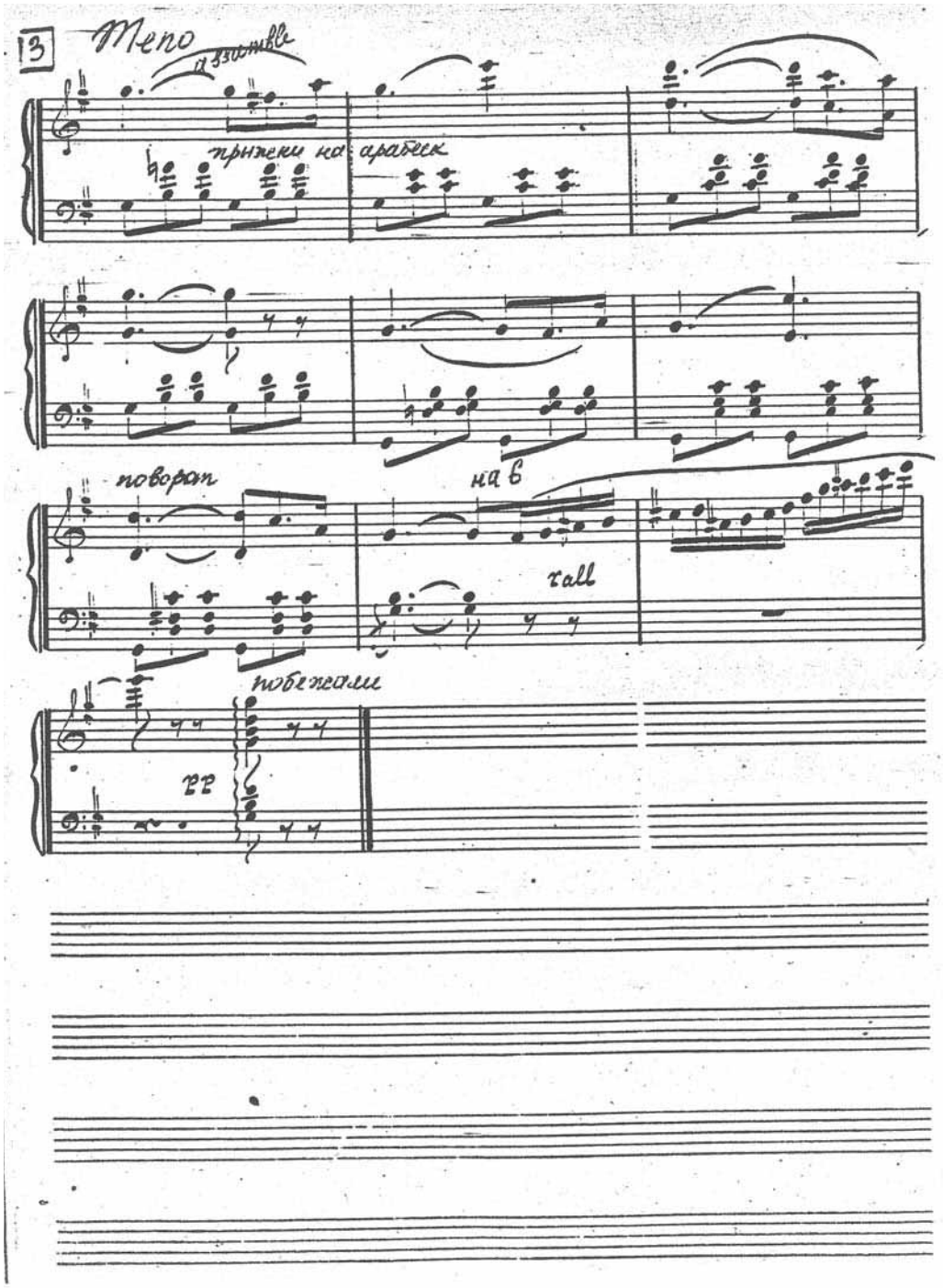

отход

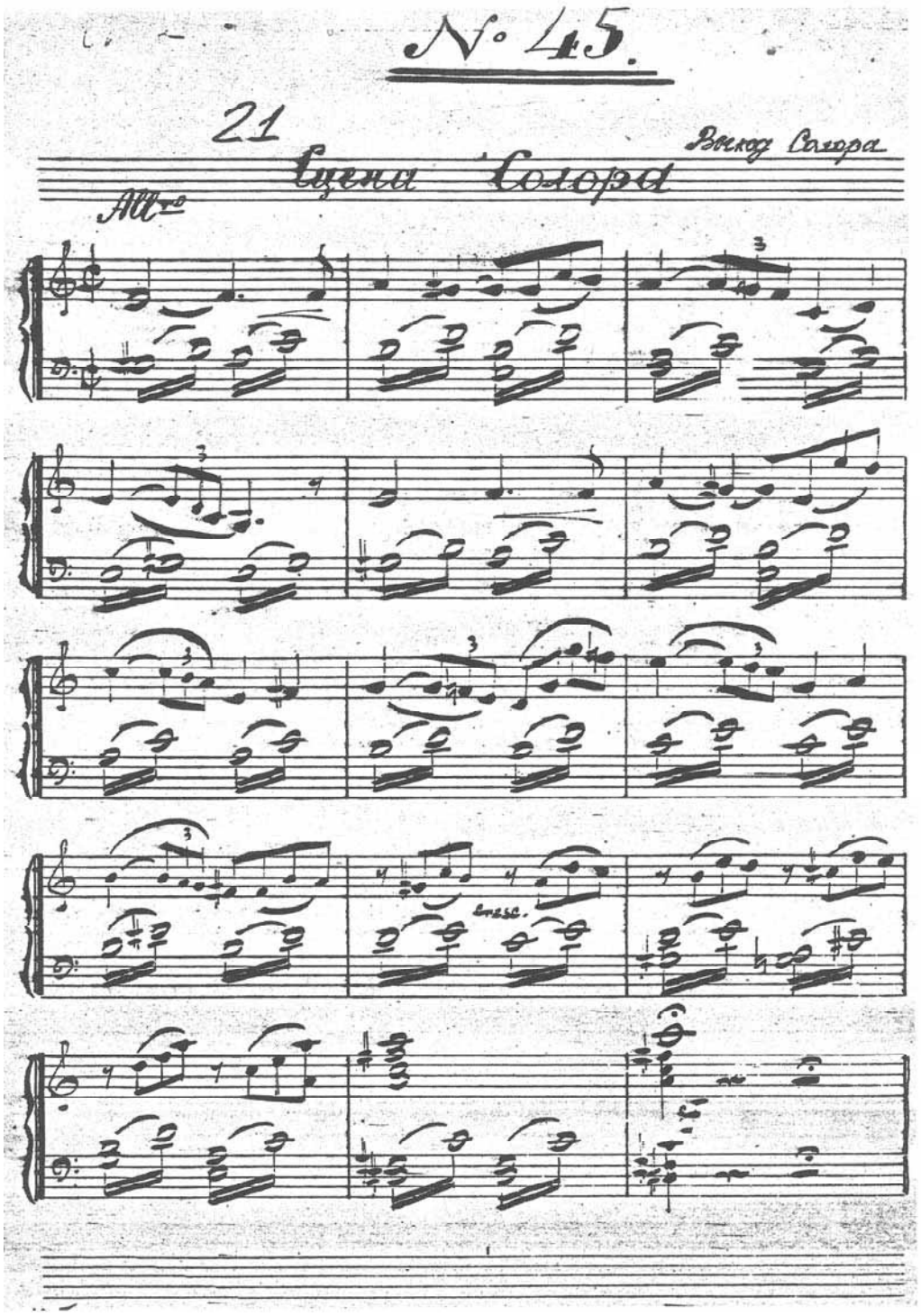

Arpha-

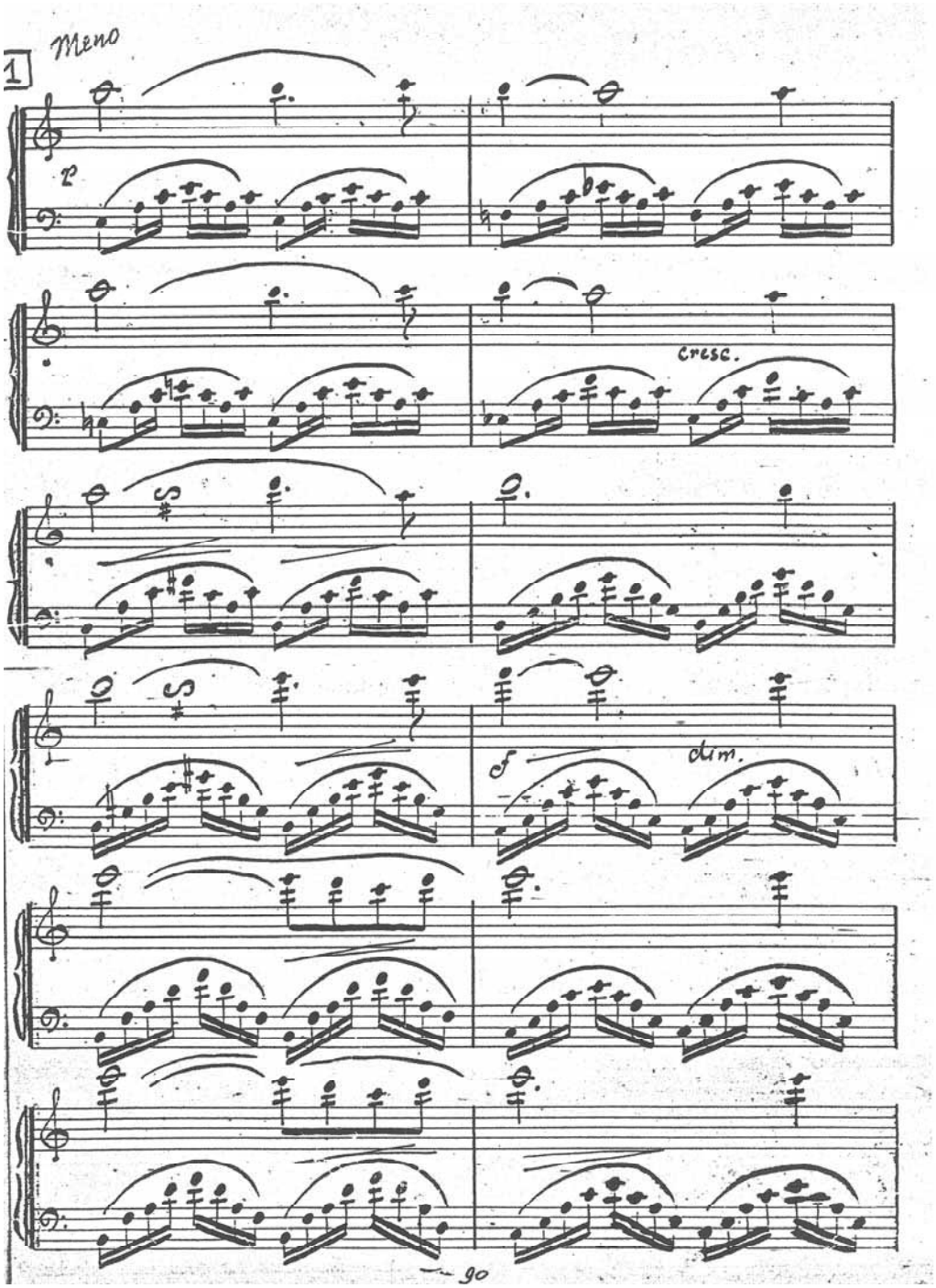

№ 44.
Па де-труа антре
20
3 солистки
Танец 3х теней.
2 ая 1 3
девлёт

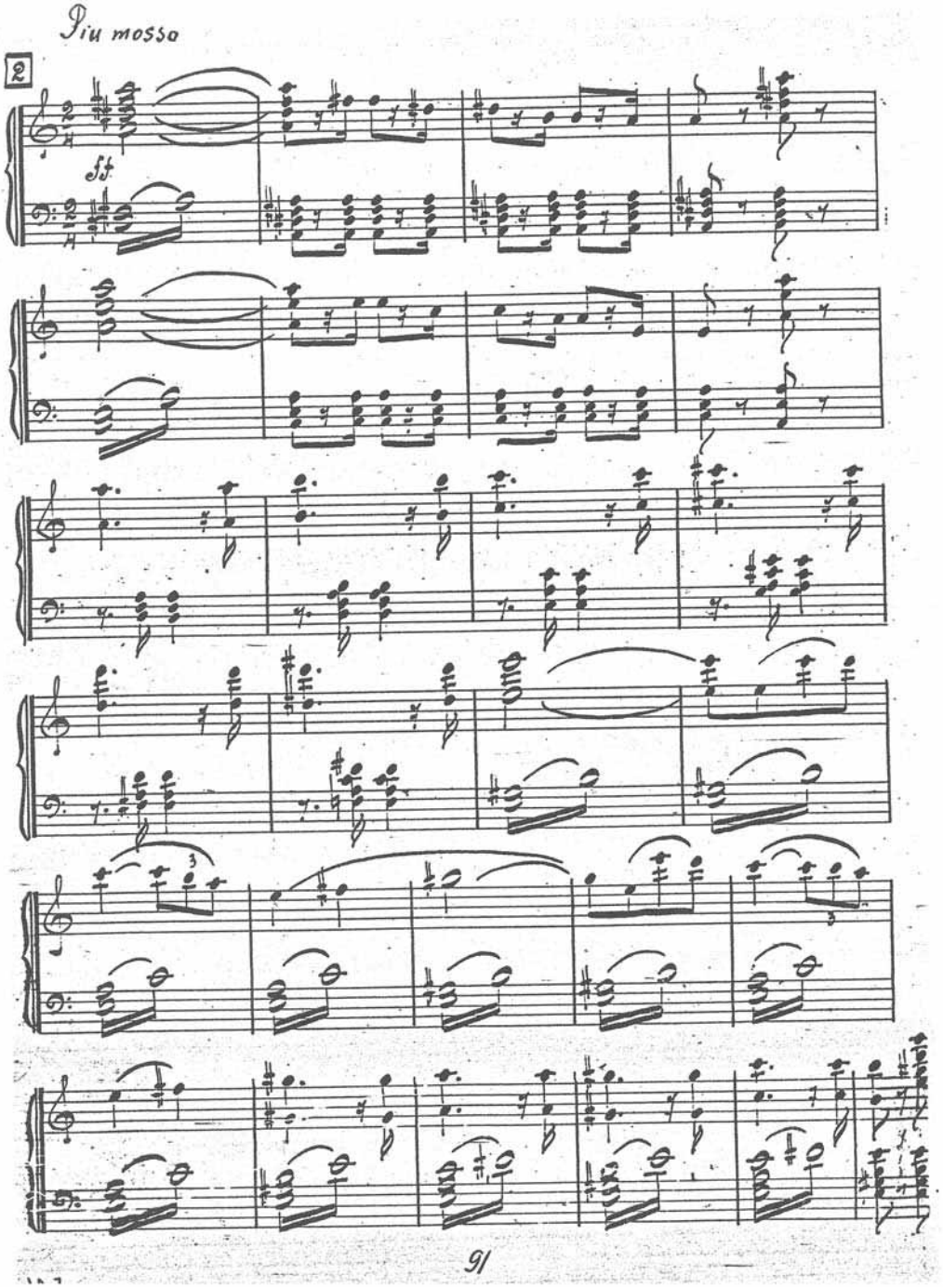

1 звёздочка
II
III раз
перекидное саметы
I геге
II геге
86

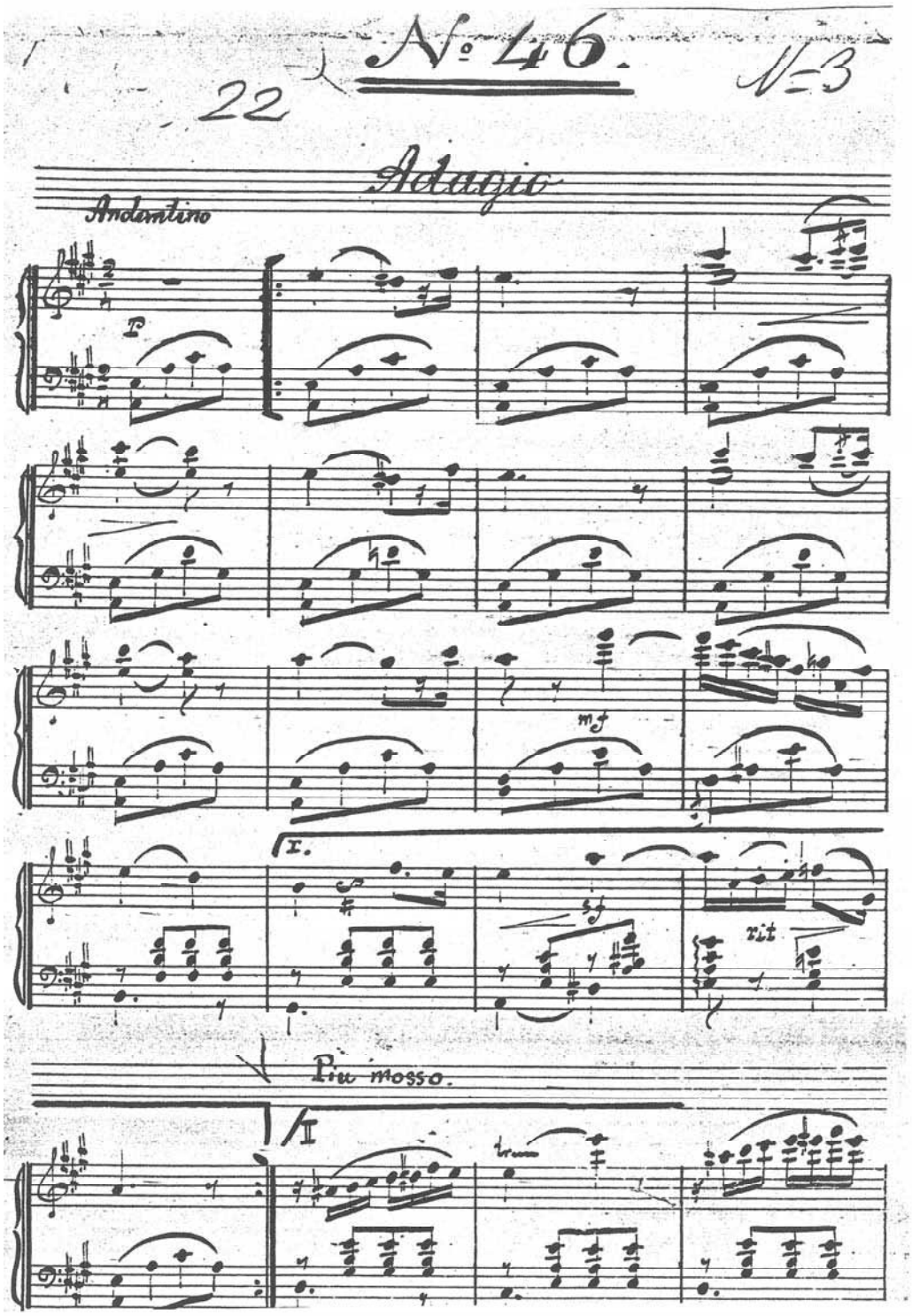

все в линию
9
как сначала
па-де-бурэ
faete

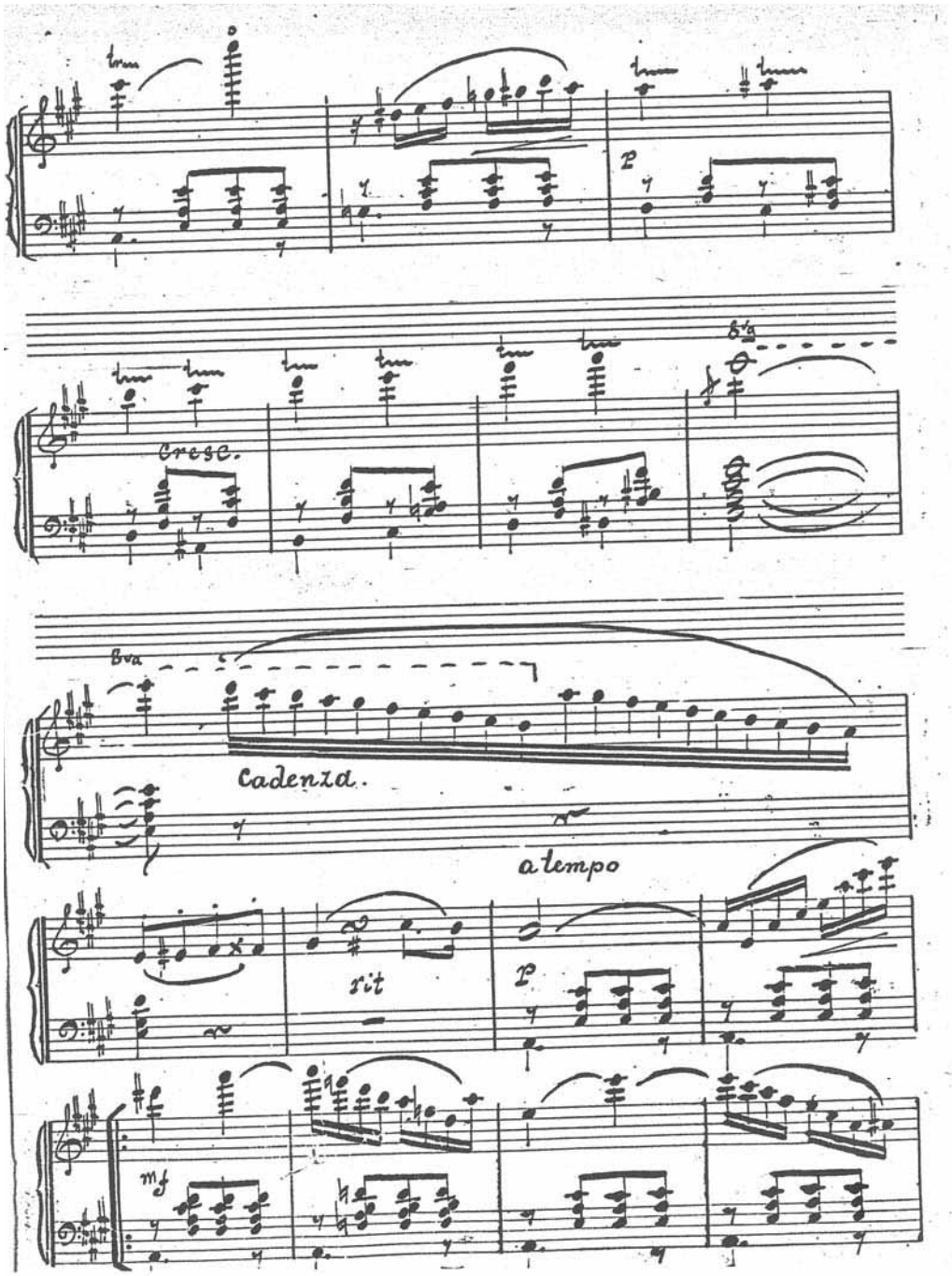

13
Темп
прыжки на арабеск
поворот
на в
rall
побежали
pp

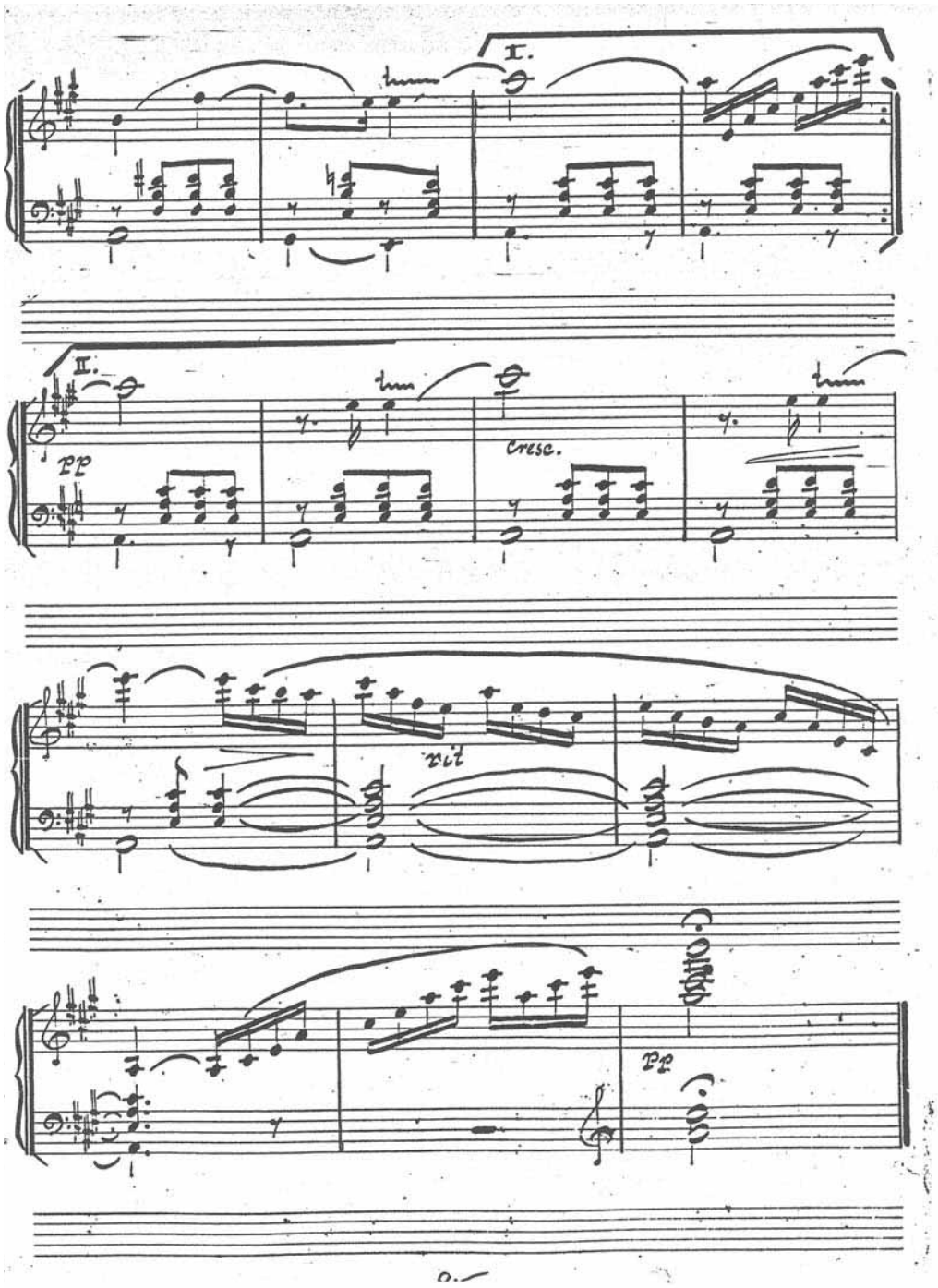

№ 45.
21
Сцена Солора
Выход Солора
Allo
trese.

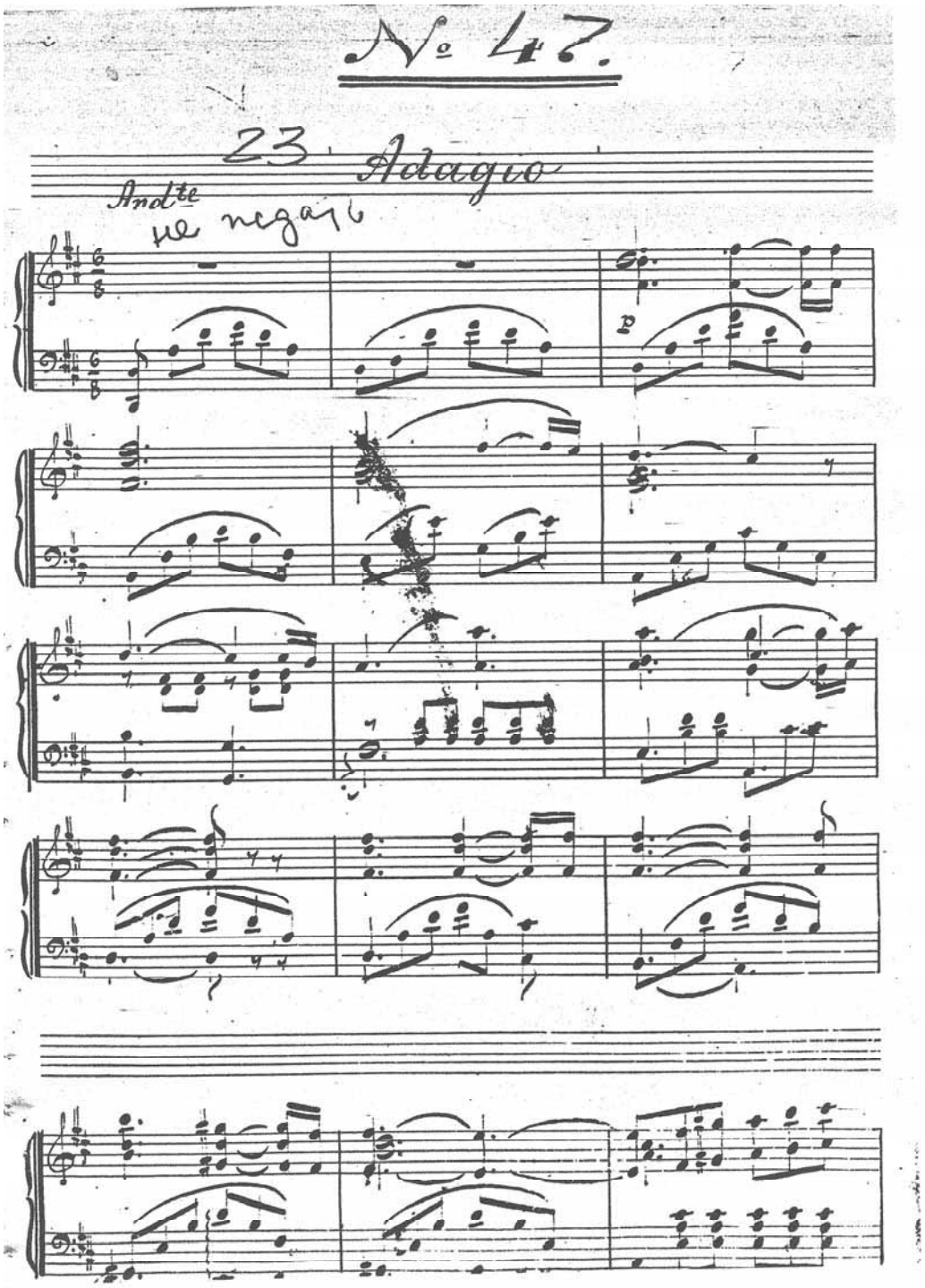

1
Meno
p
cresc.
f
dim.
90

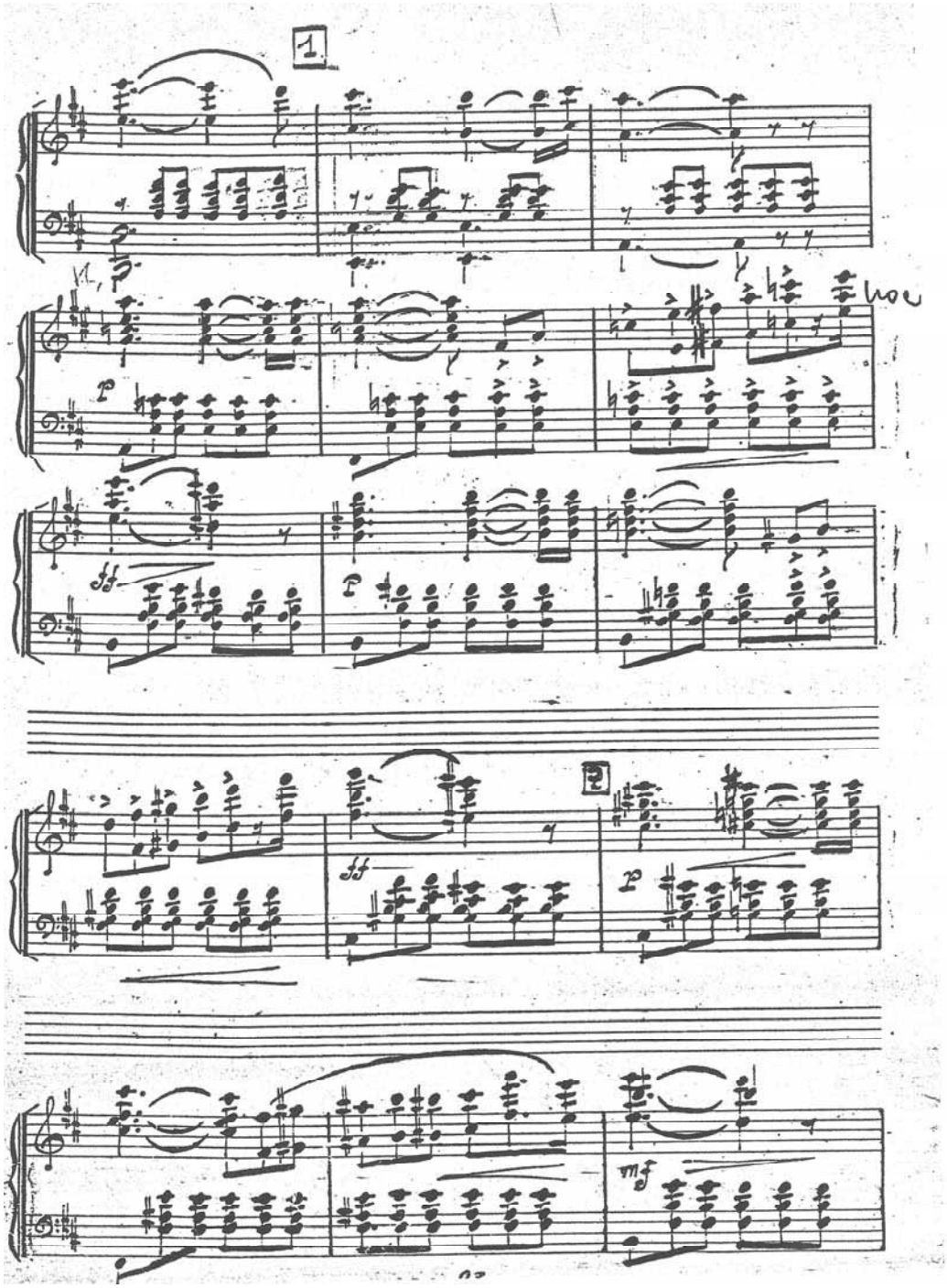

Più mosso
2
ff
91


22
№ 46.
№ 3
Adagio
Andantino
p
mf
I.
rit.
Più mosso.
II
tr


p
cresc.
8va
Cadenza.
a tempo
rit
p
mf


I.
II.
pp
cresc.
rit
pp


№ 47.
23. Adagio
Andte
не negaro
p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2
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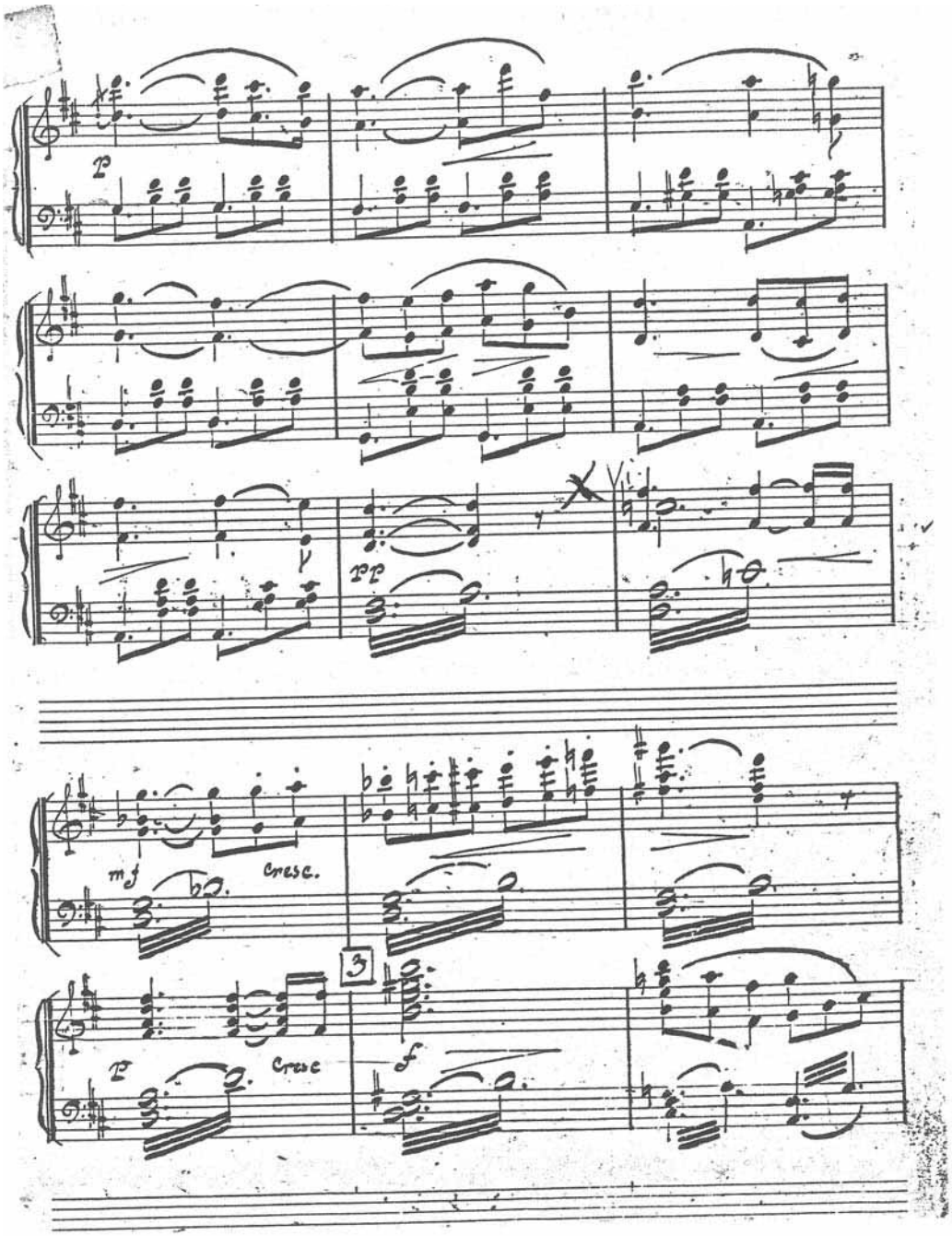
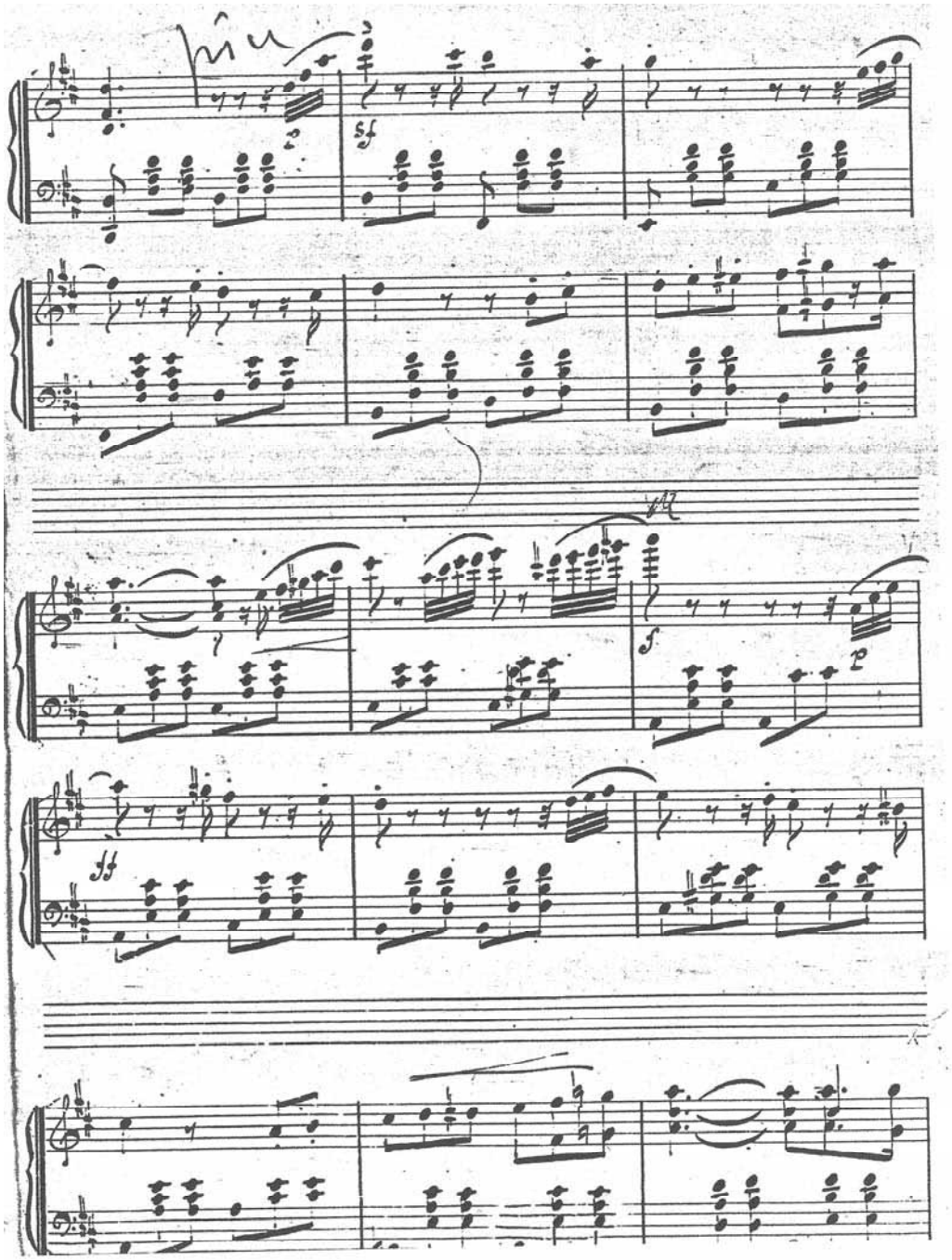
ff
mf


p
pp
mf
cresc.
p
cresc
3
f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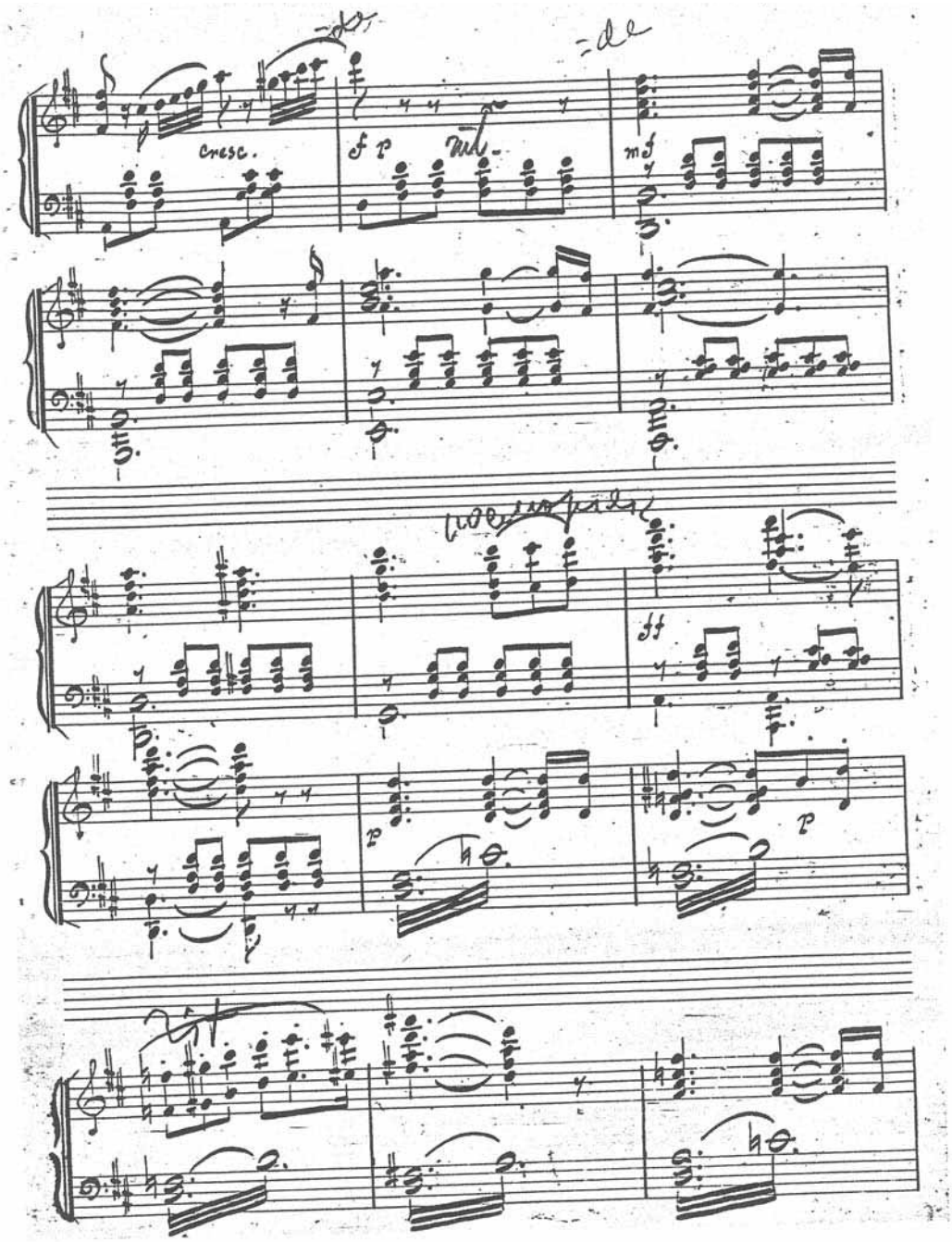
p
ff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mf
ff
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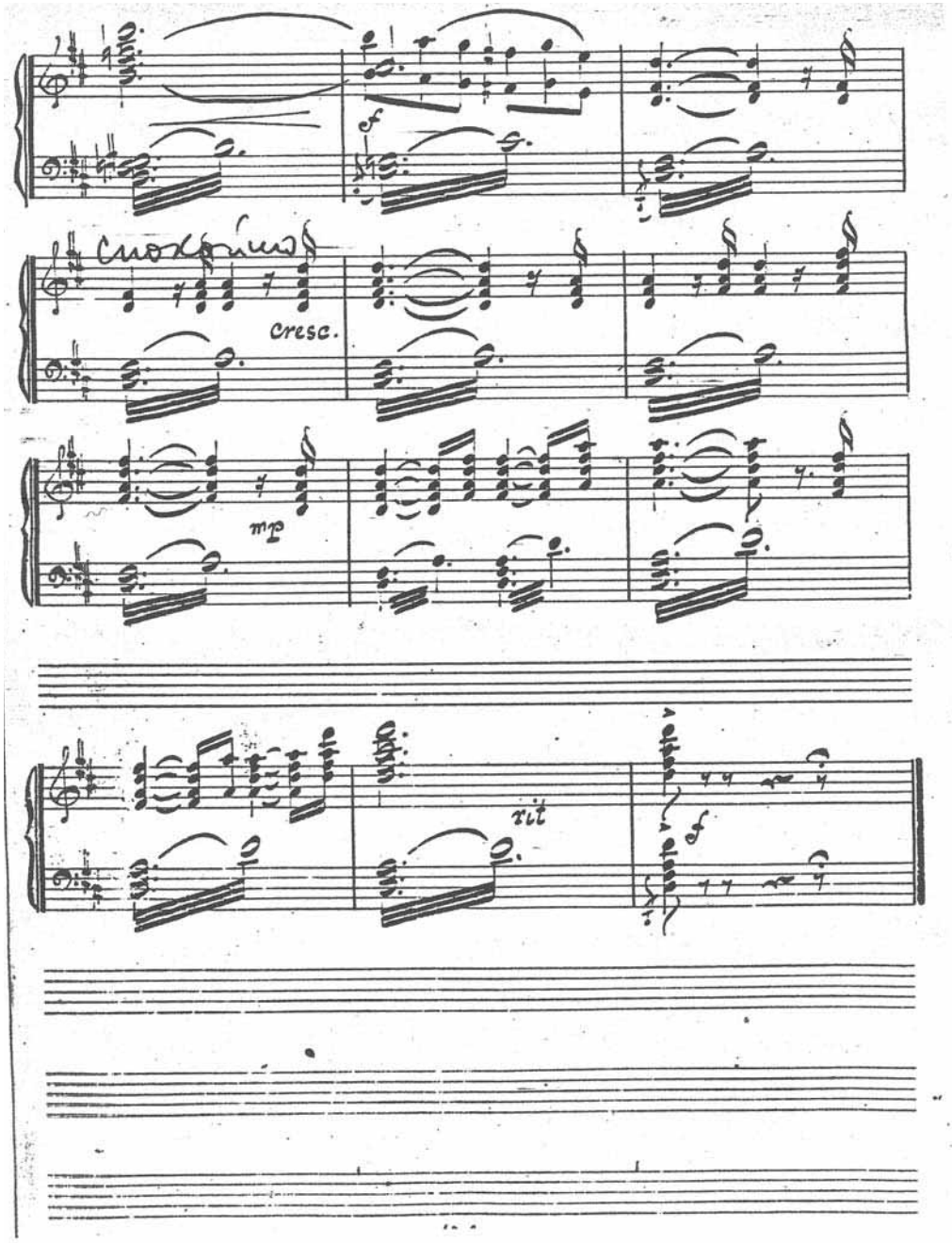
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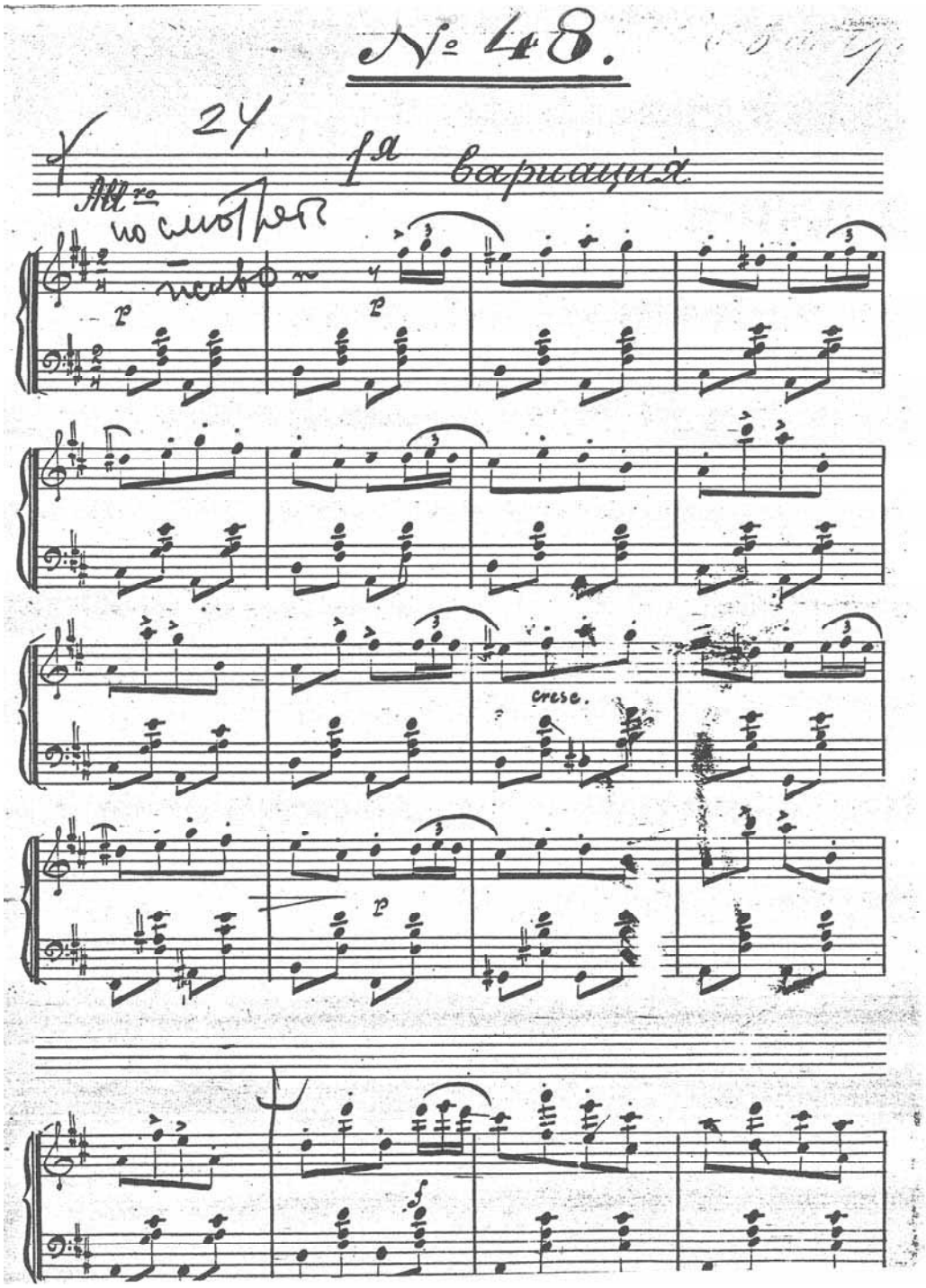
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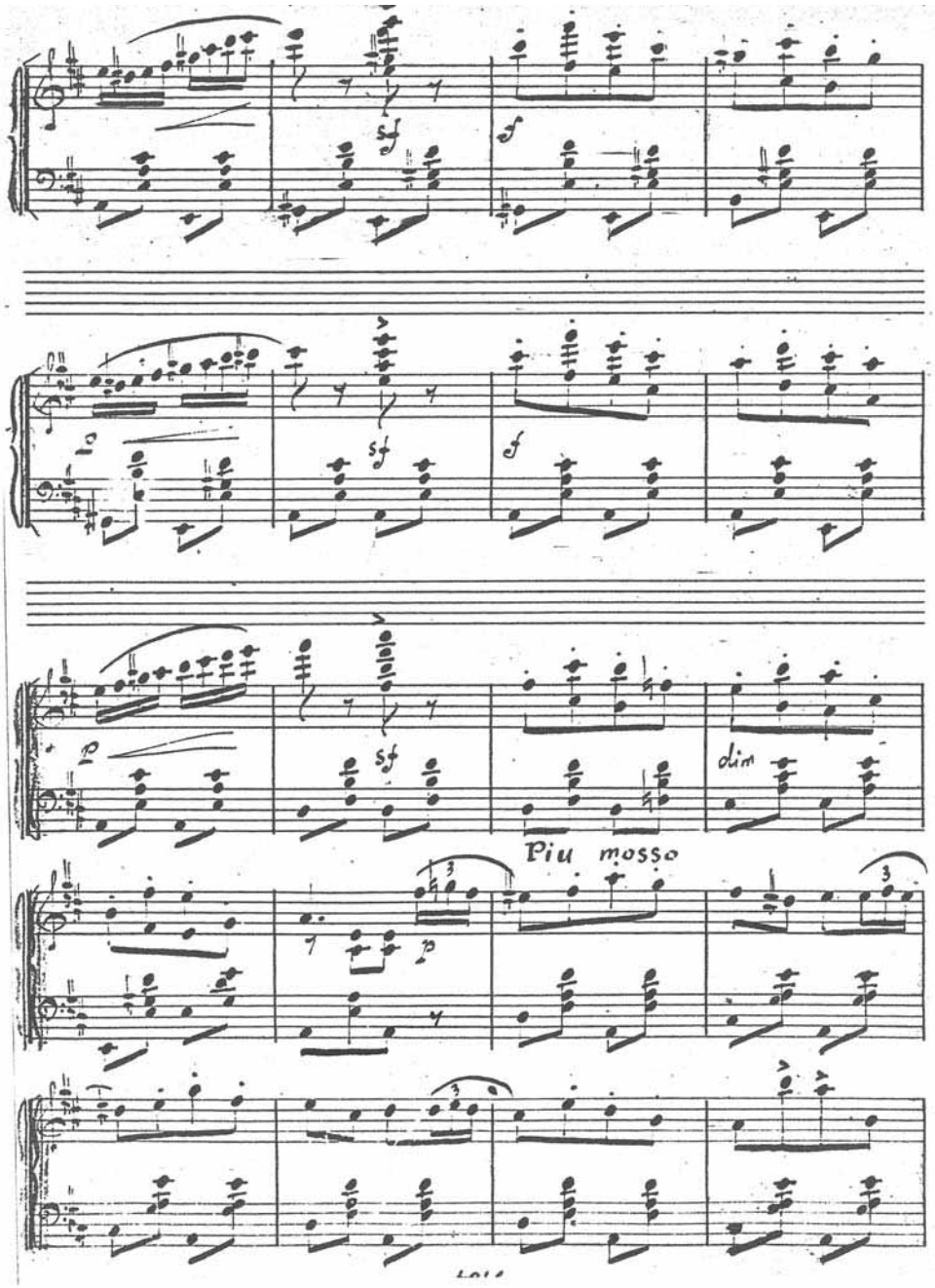
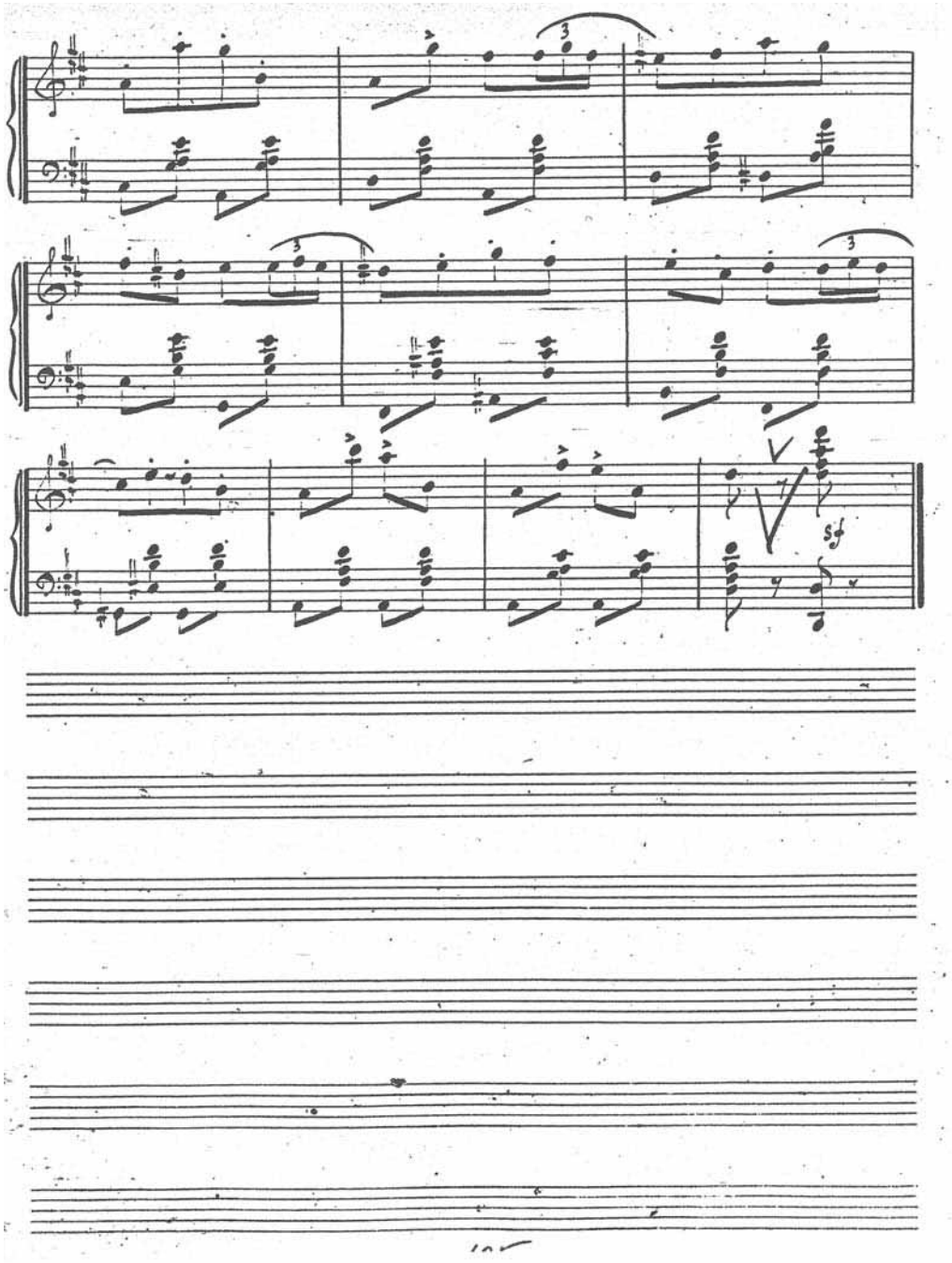
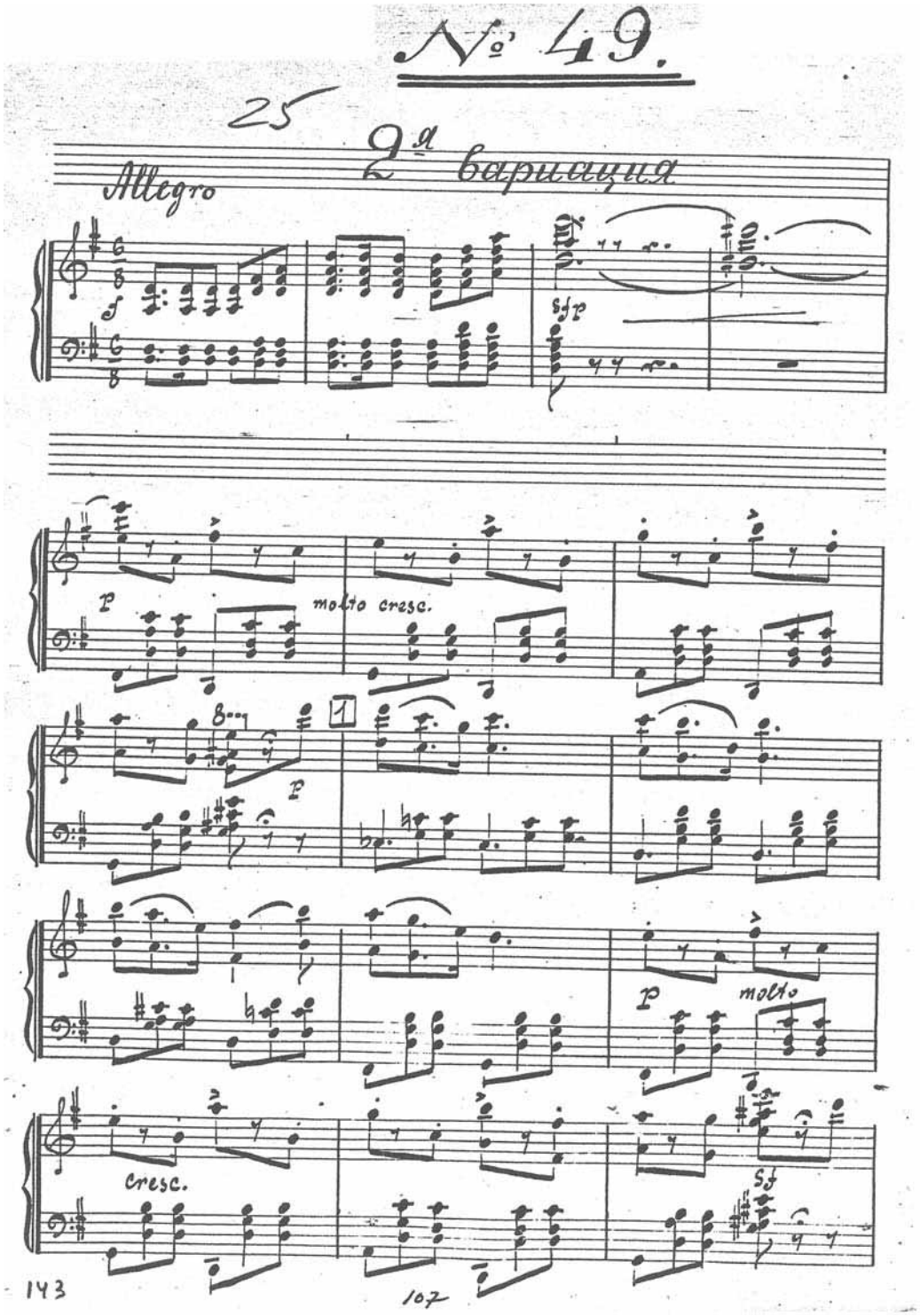
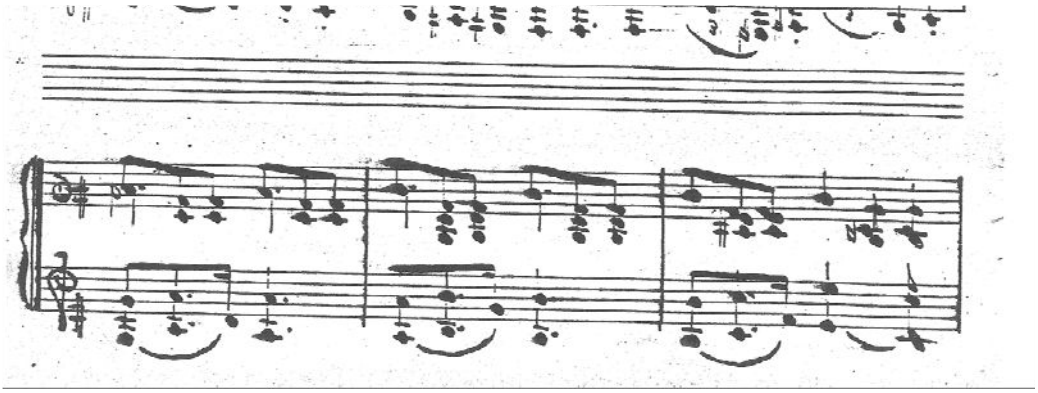
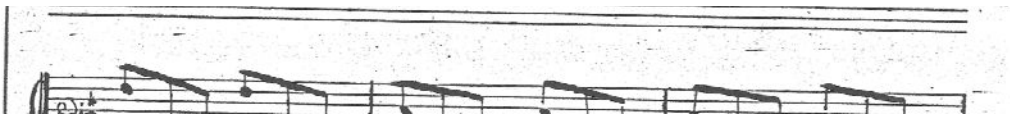
1я вариация
Allegro
cresc.

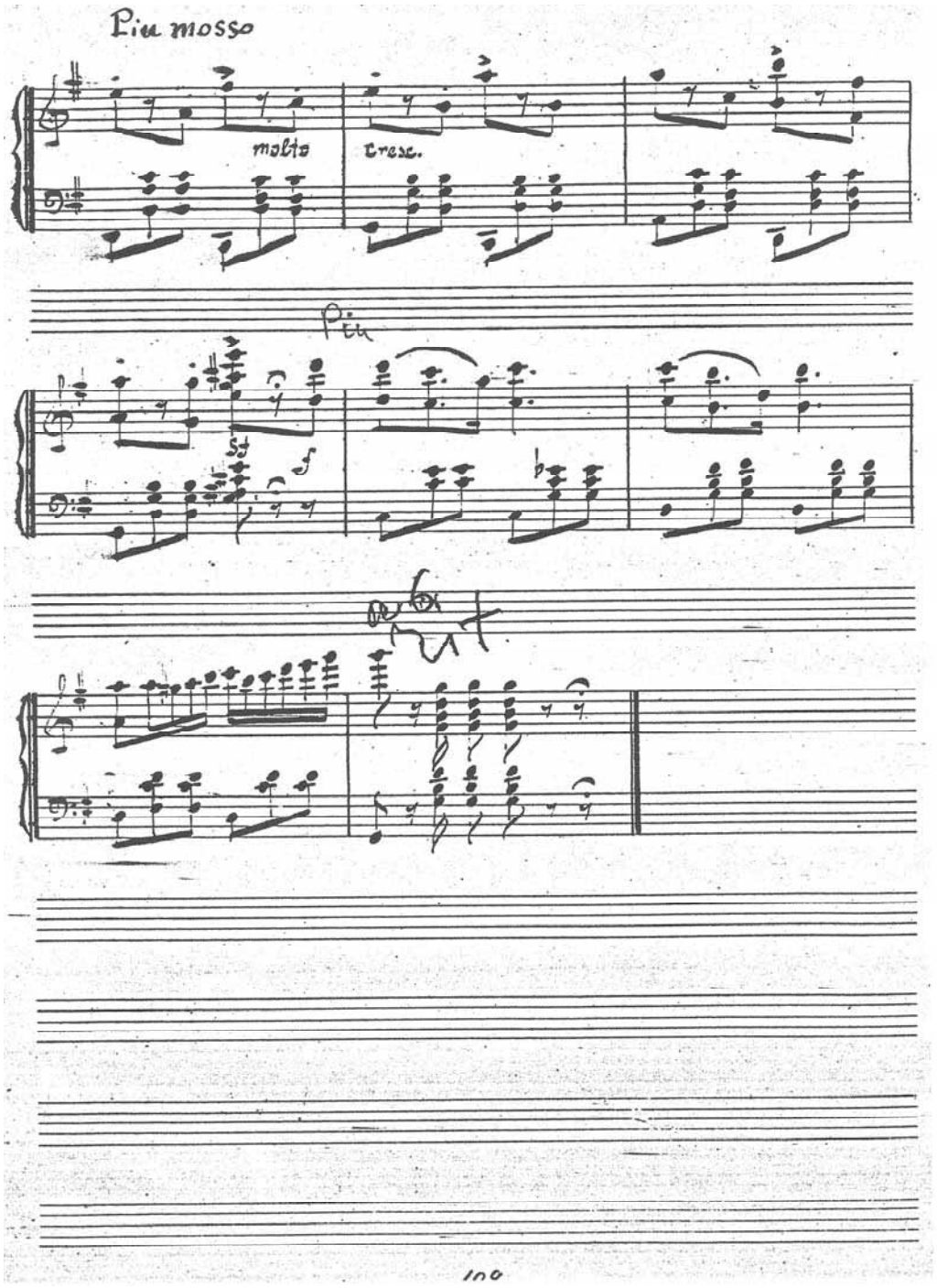

sf
f
sf
f
p
sf
dim
Piu mosso
p

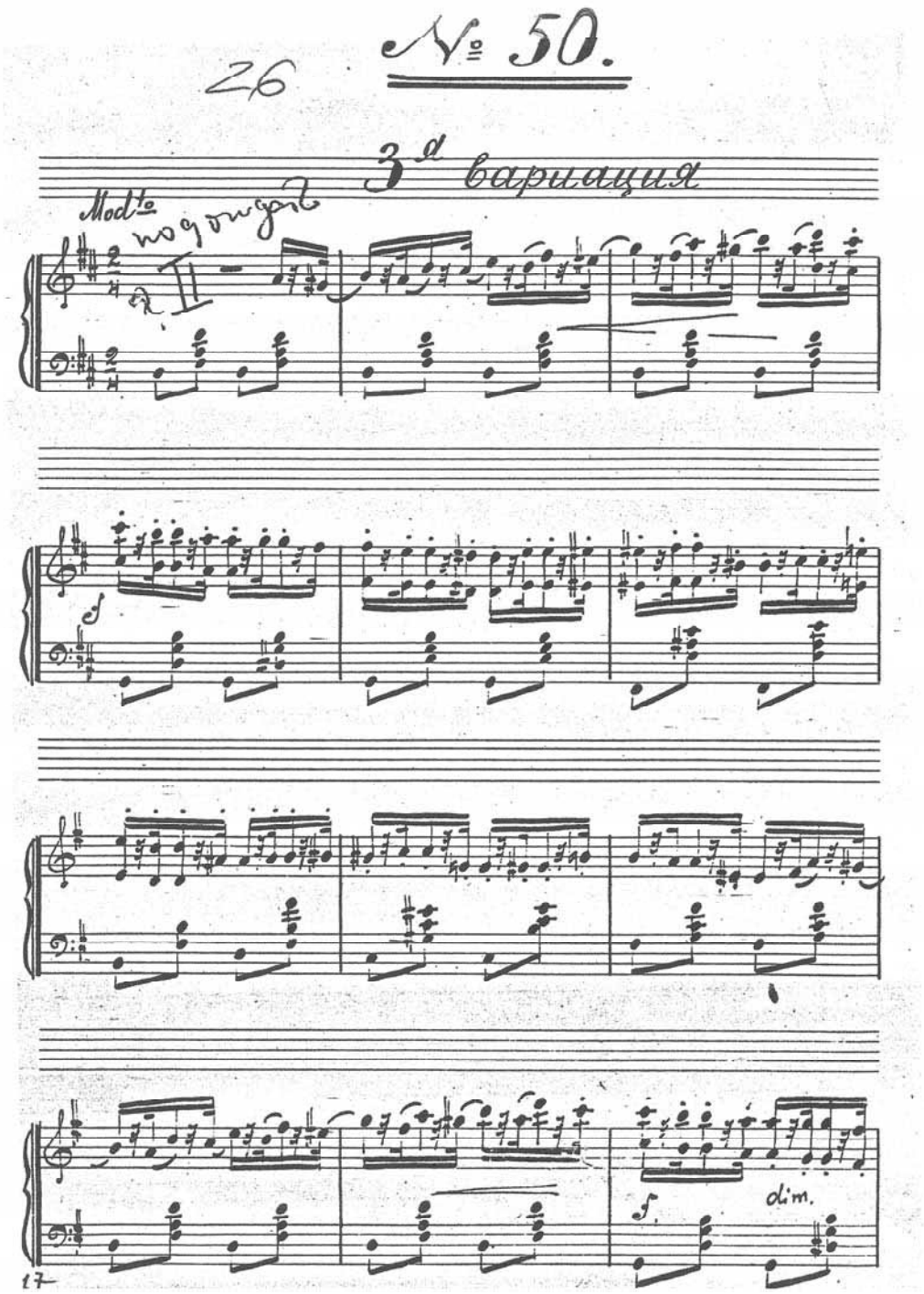


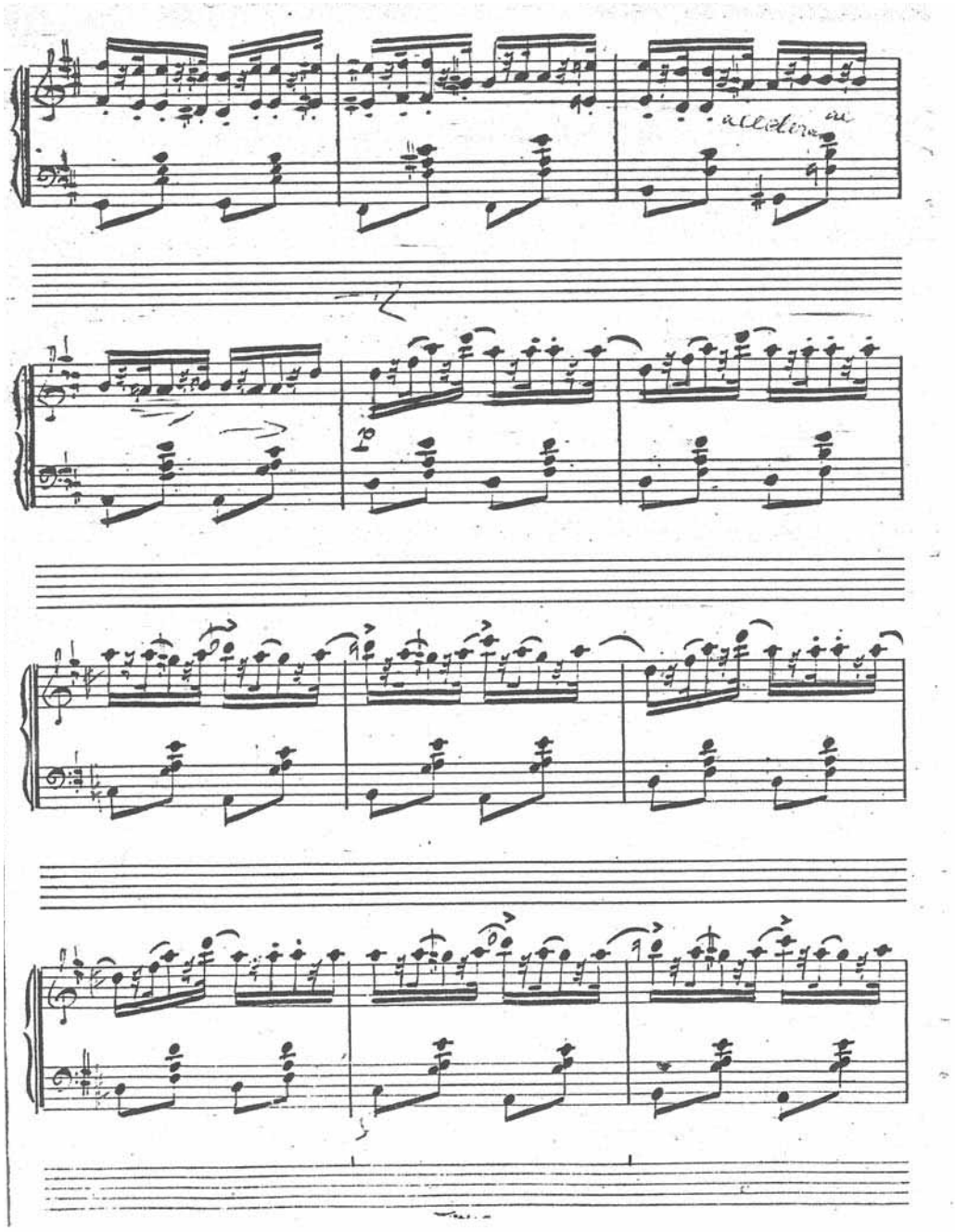

№ 49.
25
2a variacija
Allegro
f
sfp
p
molto cresc.
p
p
molto
cresc.
sf
143
107






Piu mosso
molto
cresc.
Più
f
100


26
№ 50.
3d вариация
Mod.to
подъемъ
f
f
dim.
17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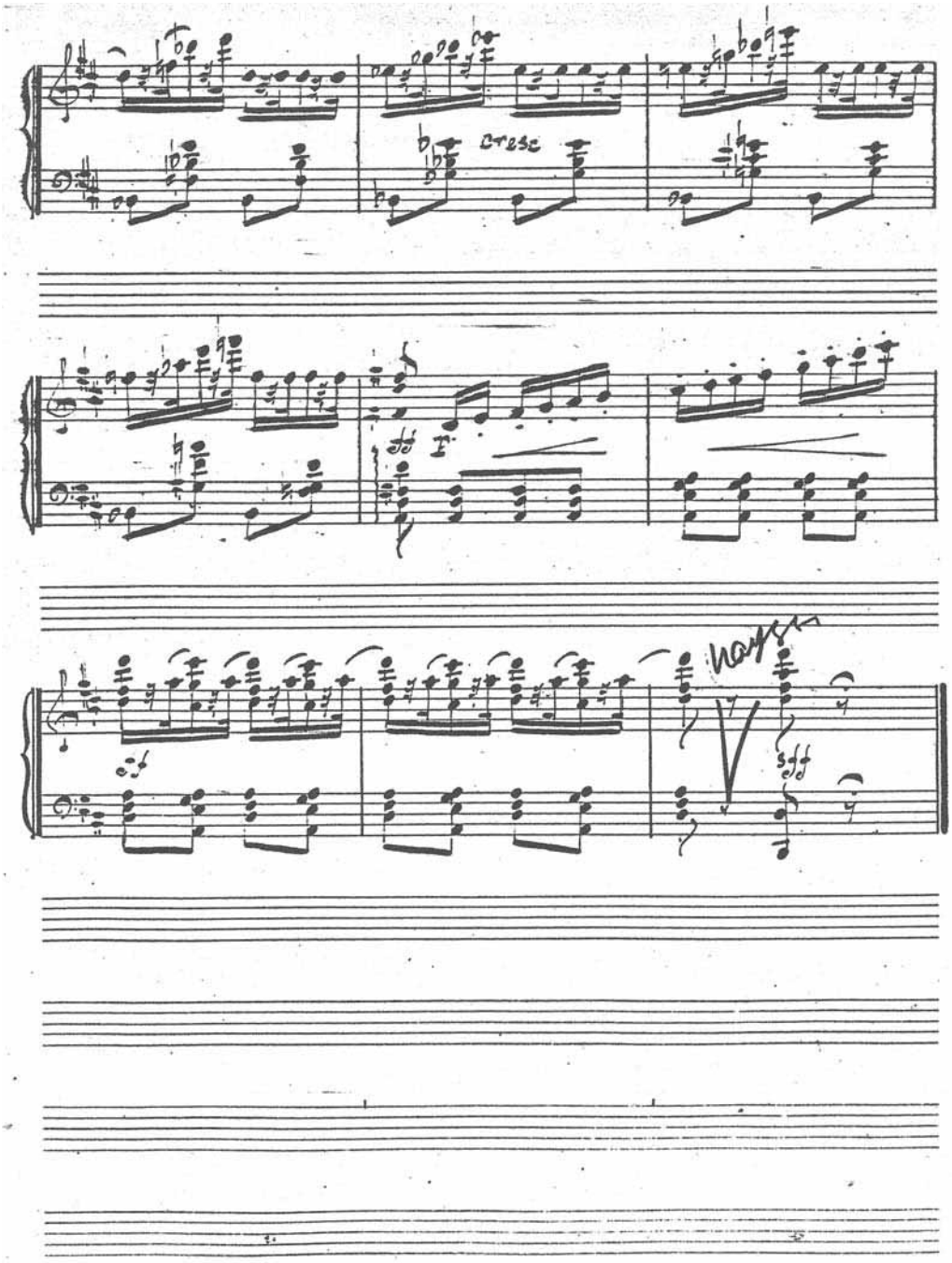
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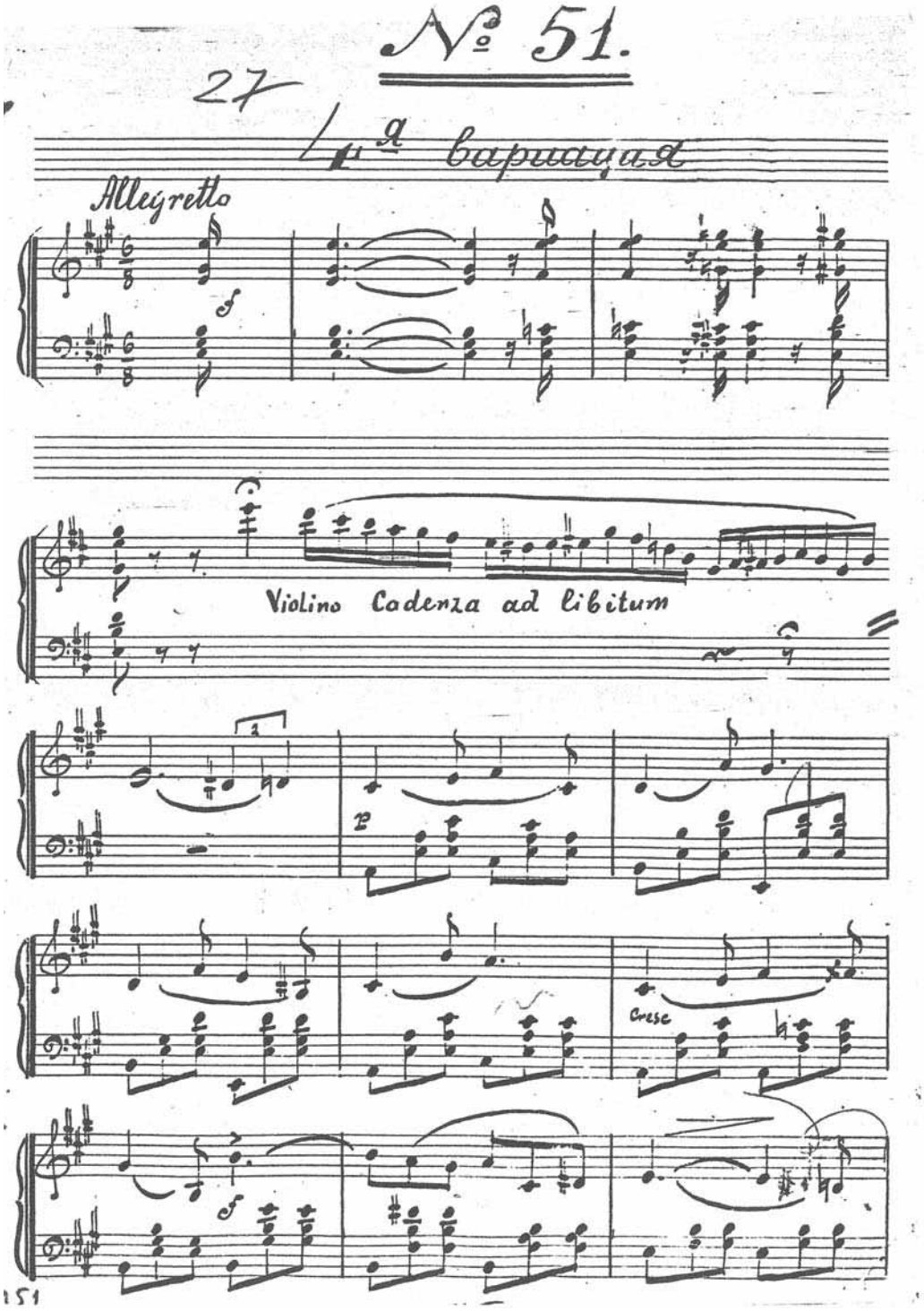
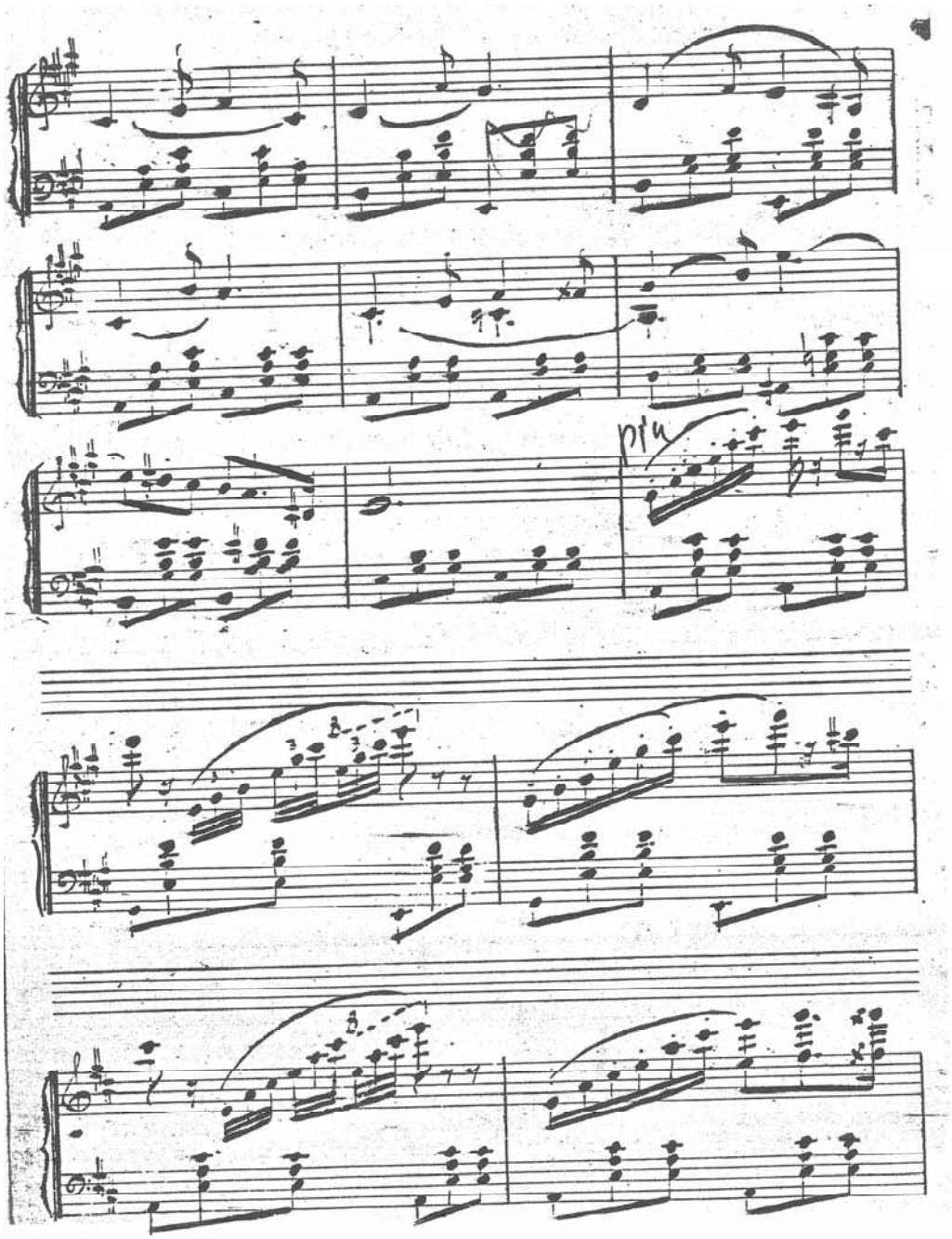
sff


№ 51.
27
1a variaya
Allegretto
Violino Cadenza ad libitum
Cresc
151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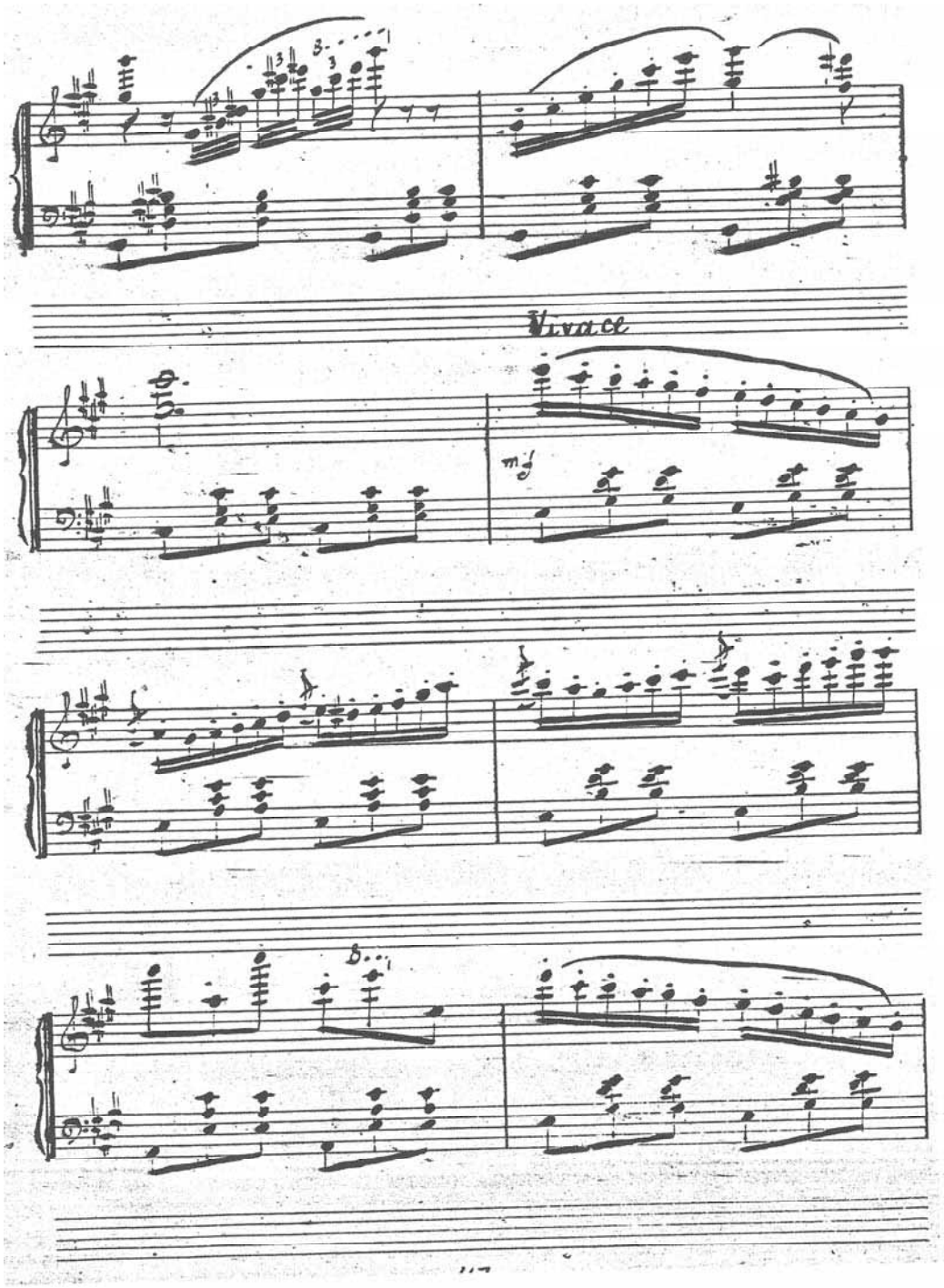
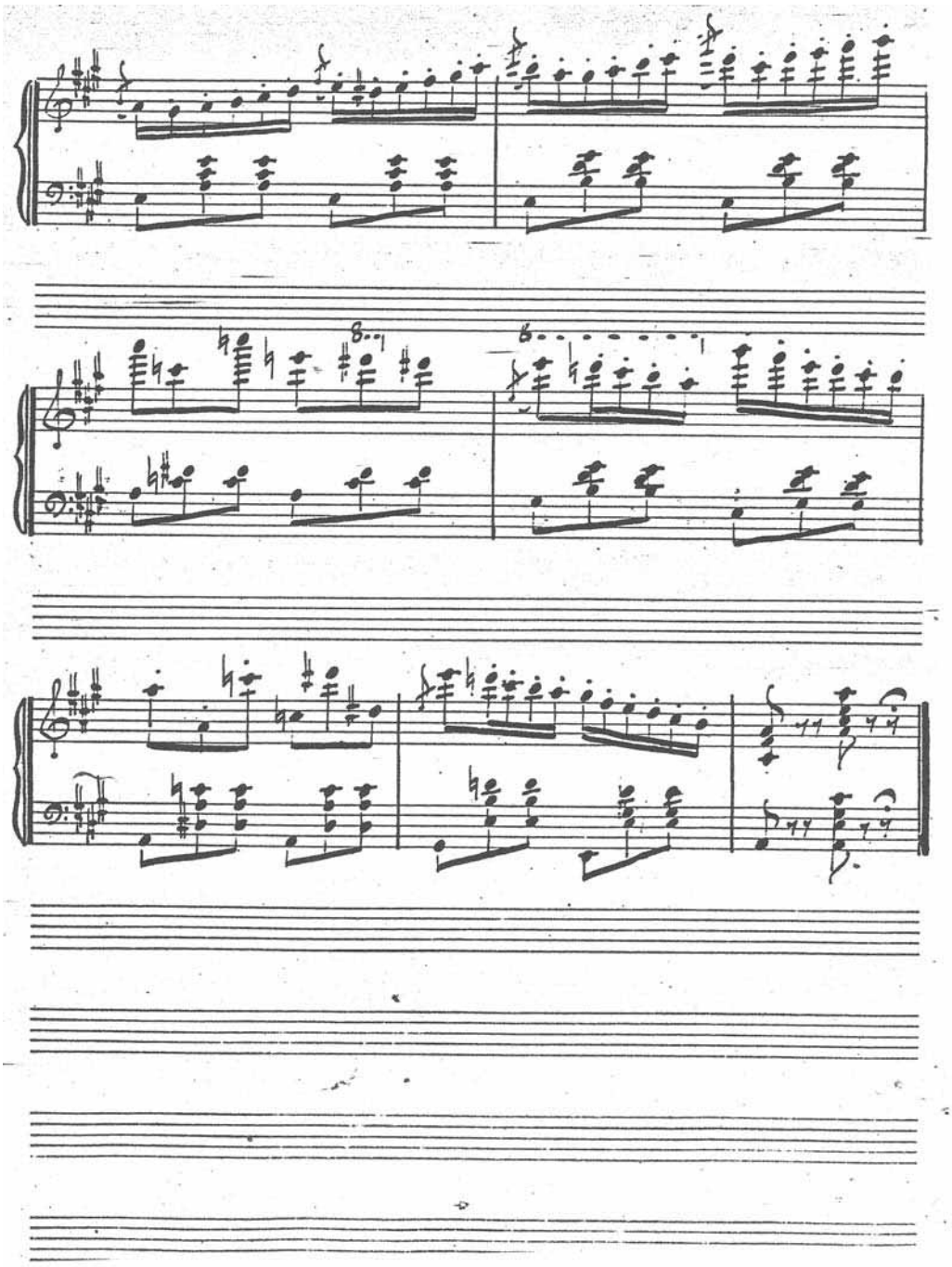
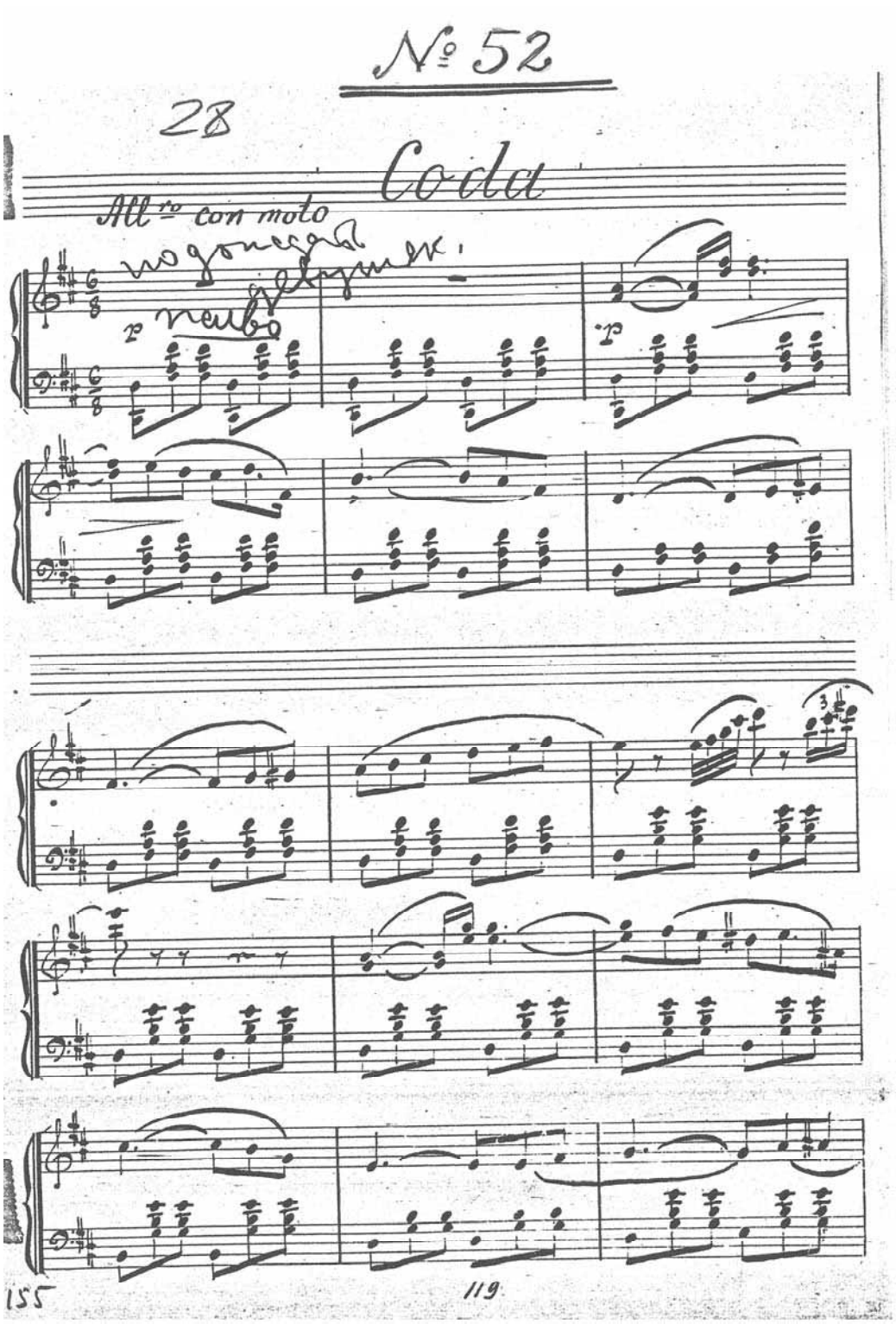

Vivace
mf

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28
Coda
All.ro con moto
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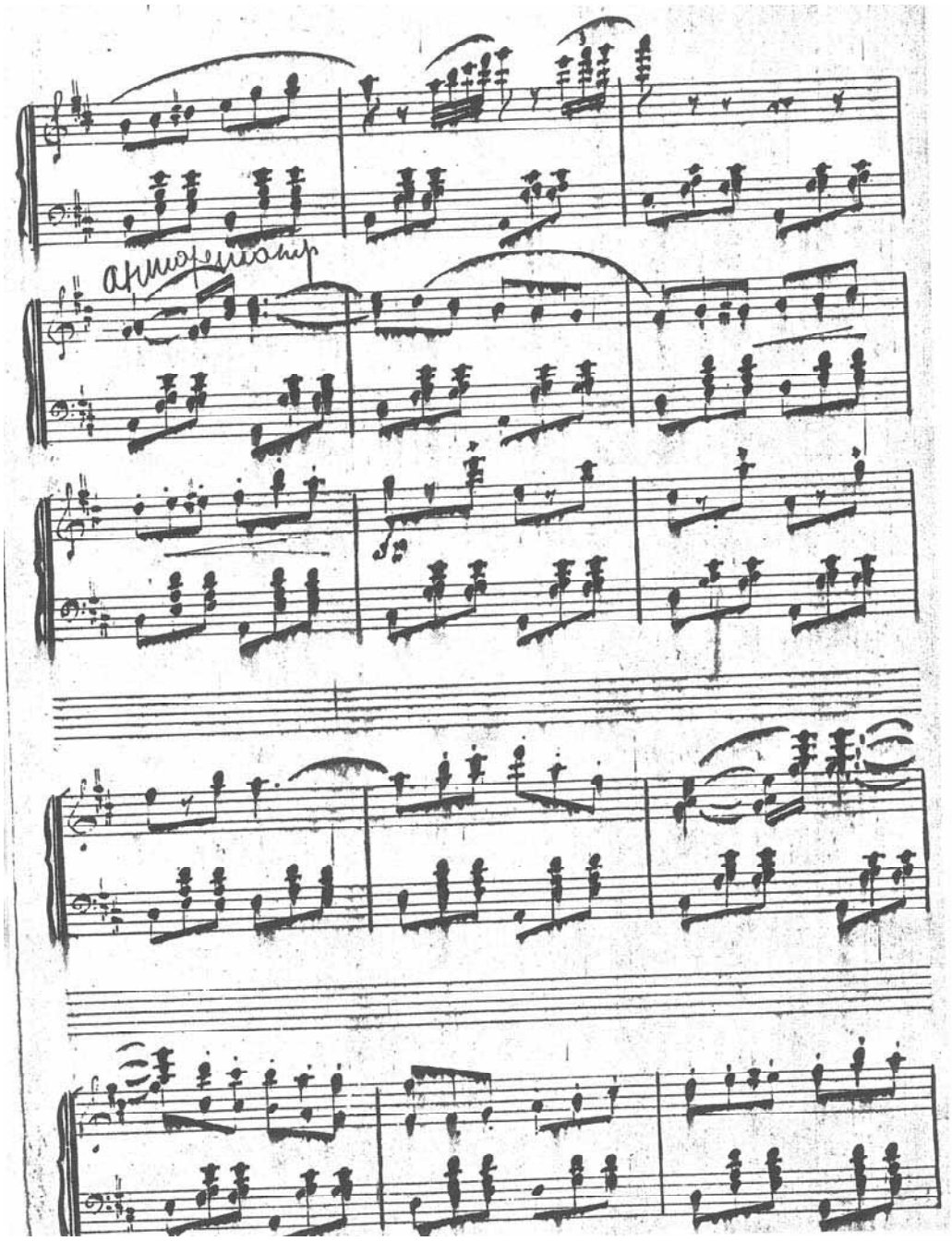
155
119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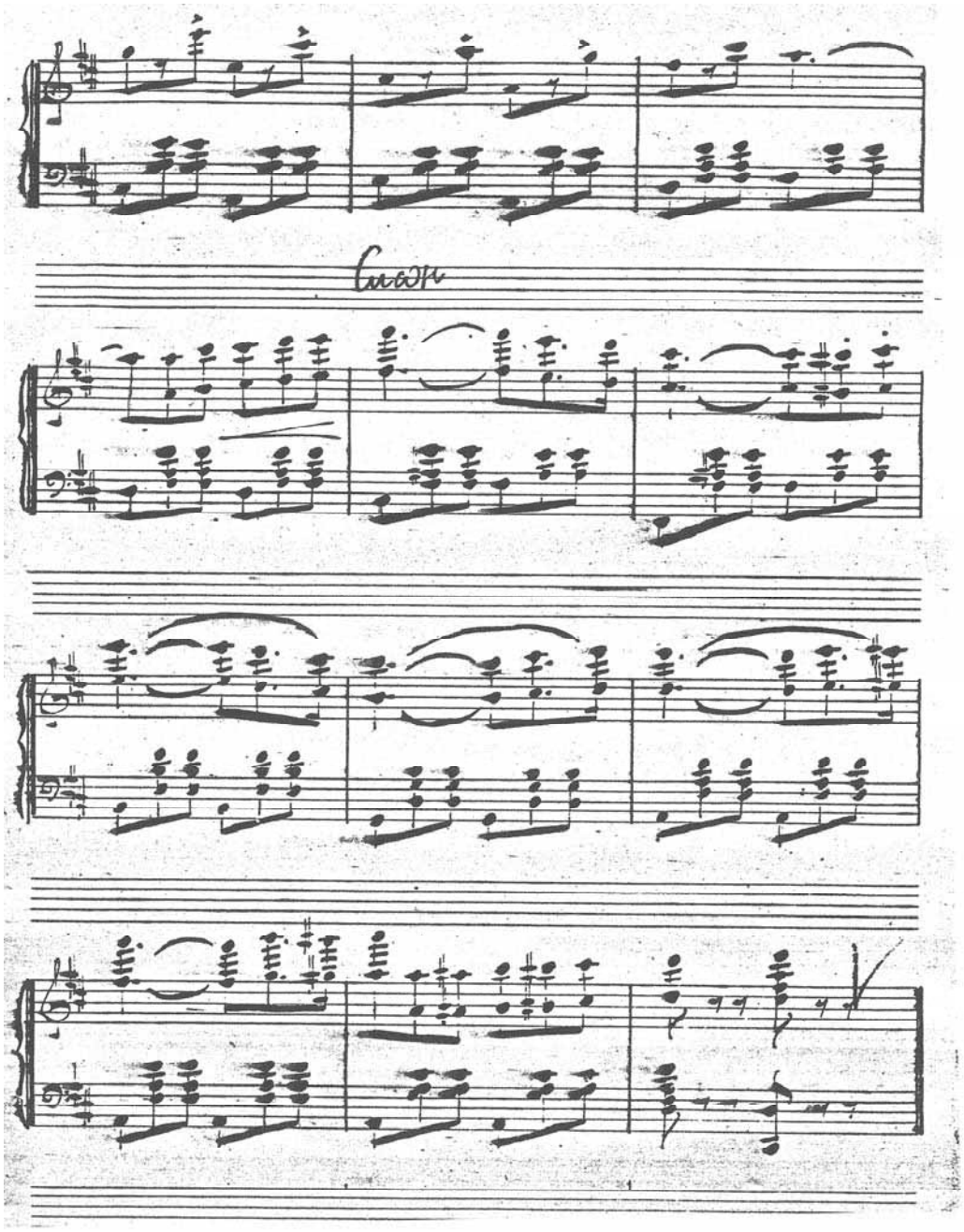
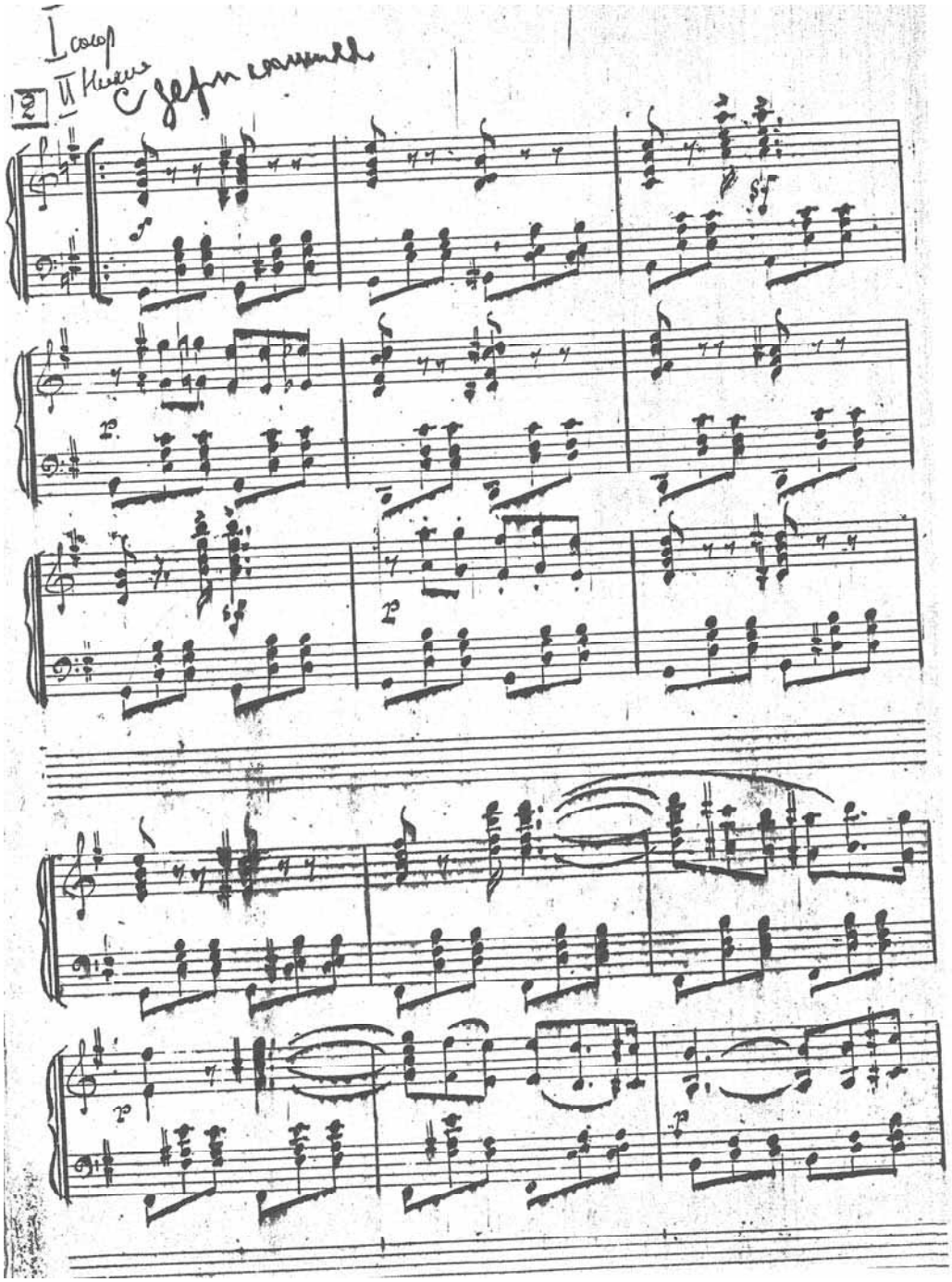
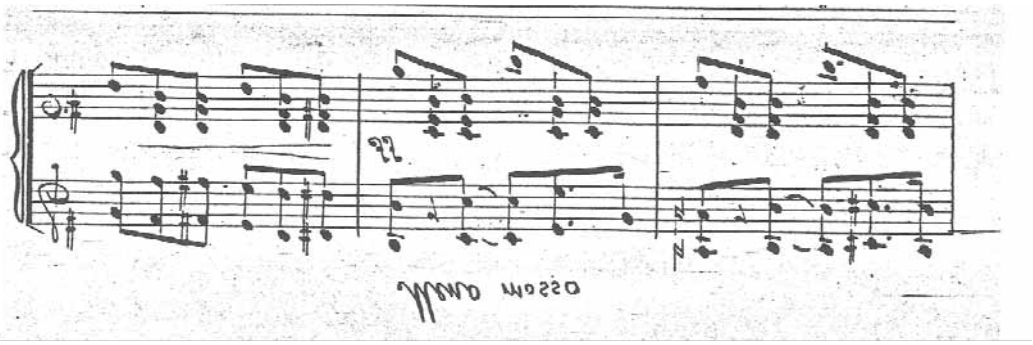
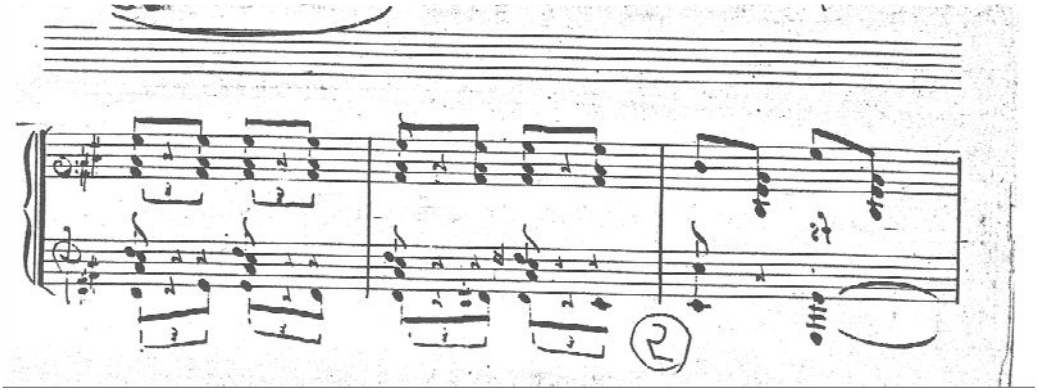
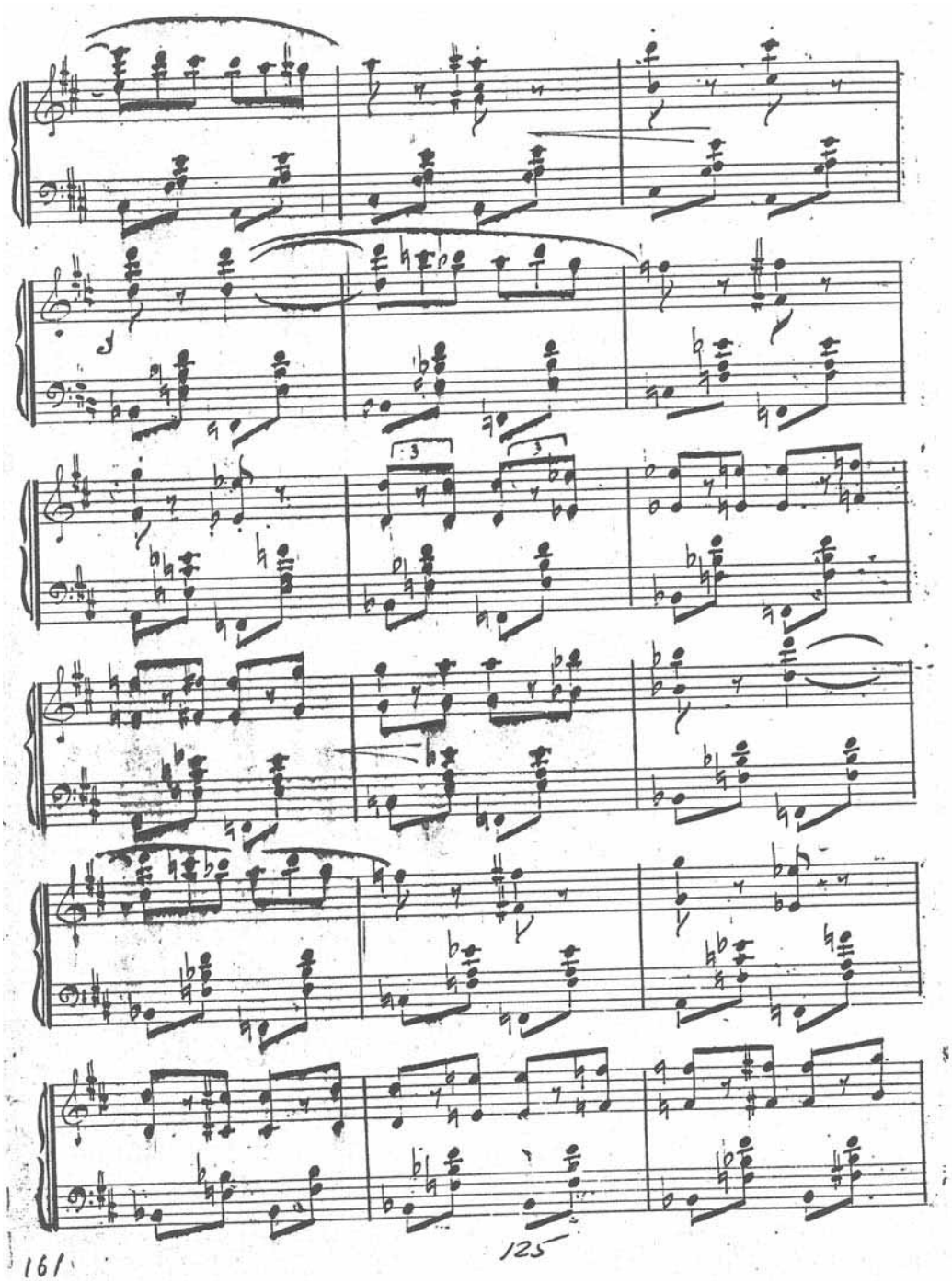



I coup
II Hieus
C gefun commell






161
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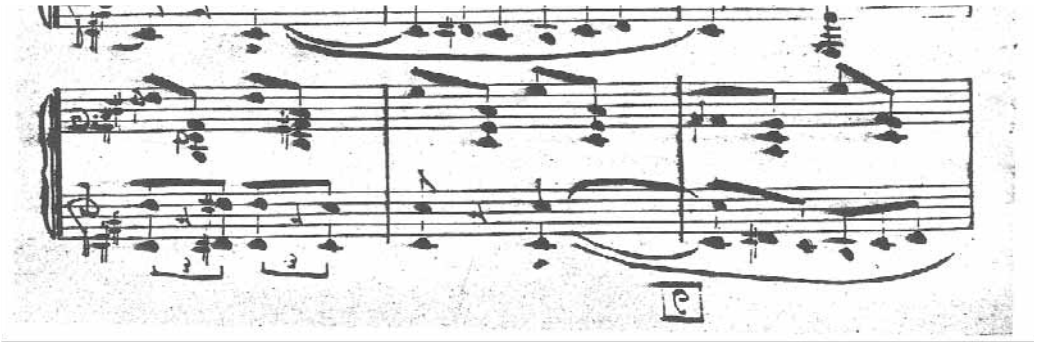

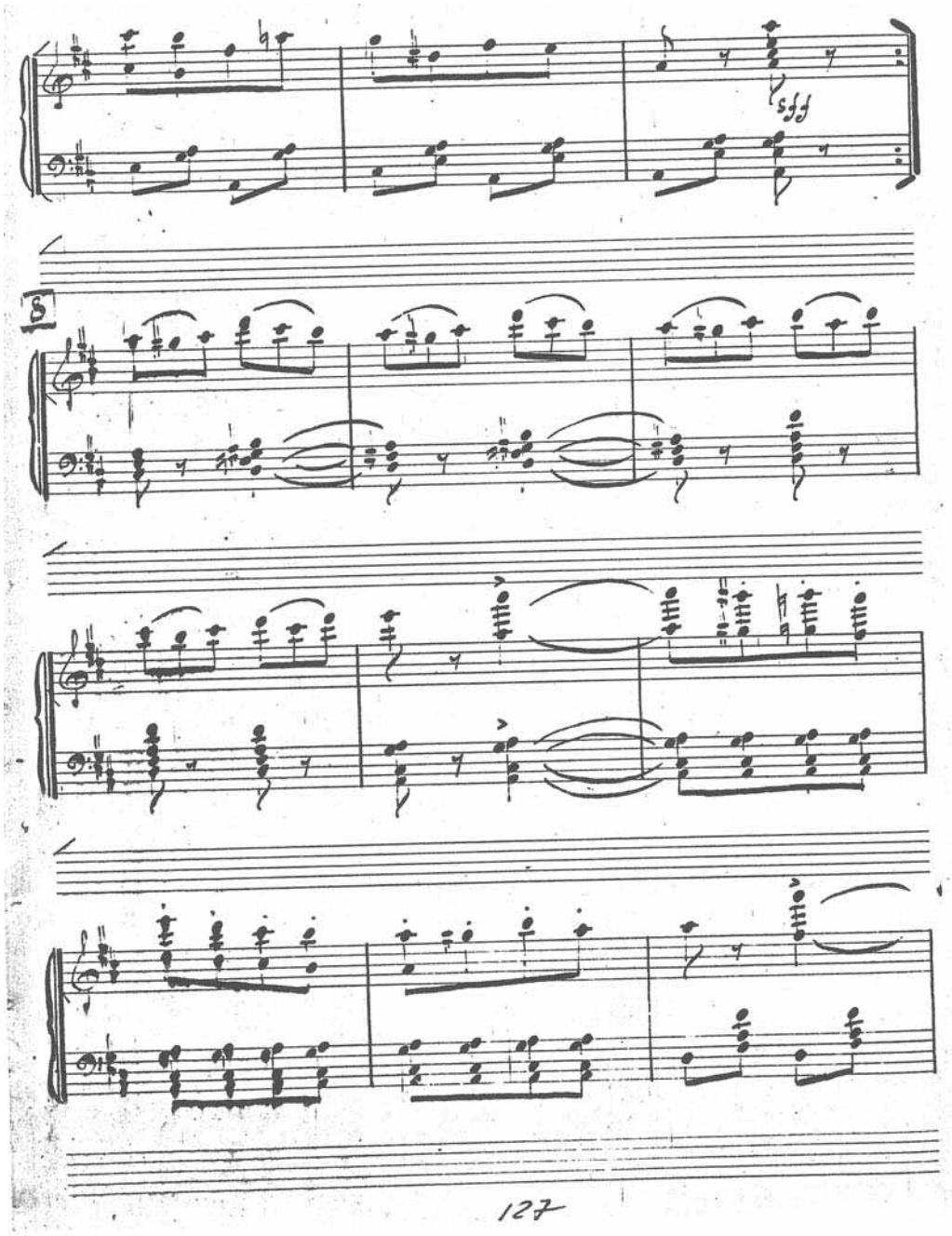
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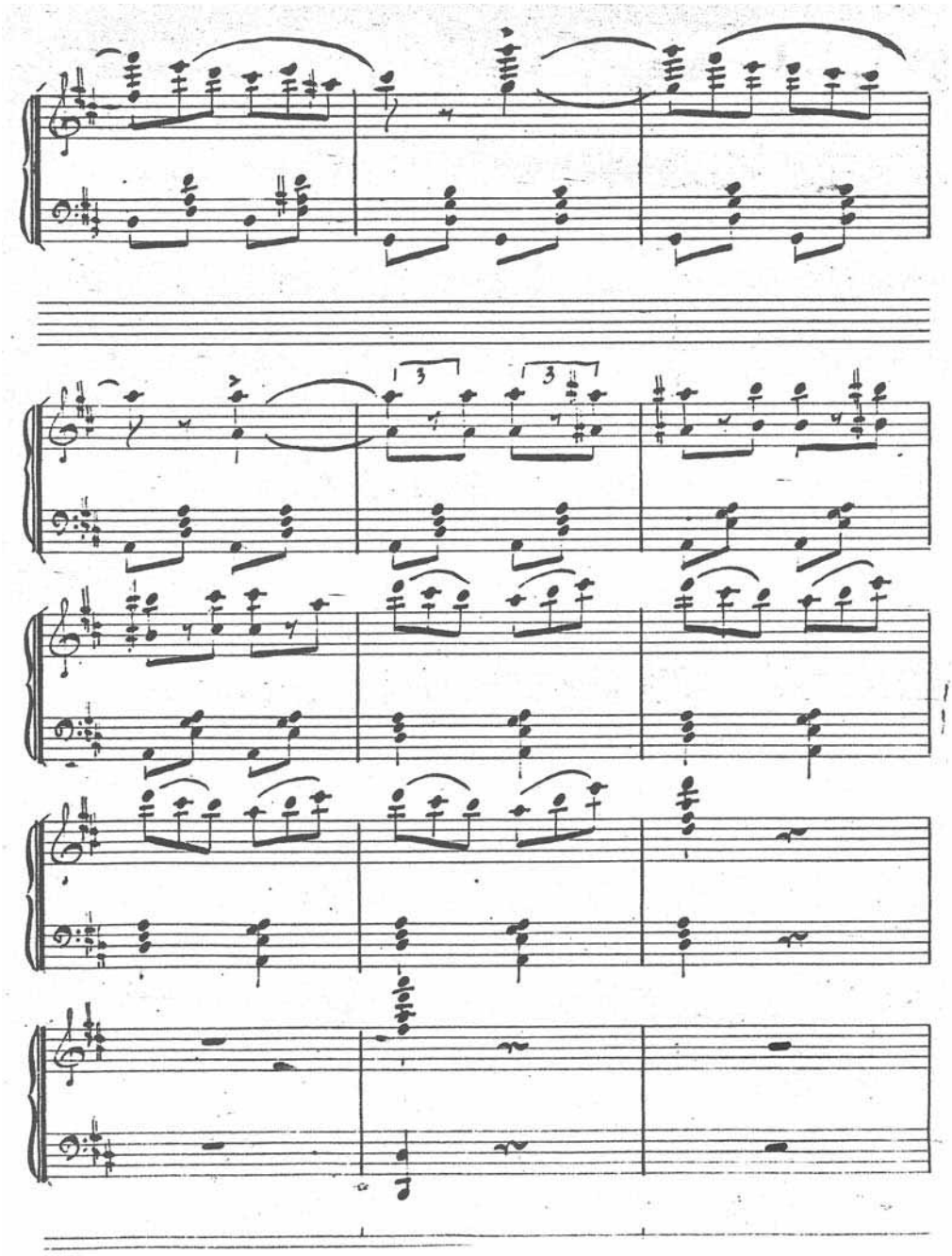
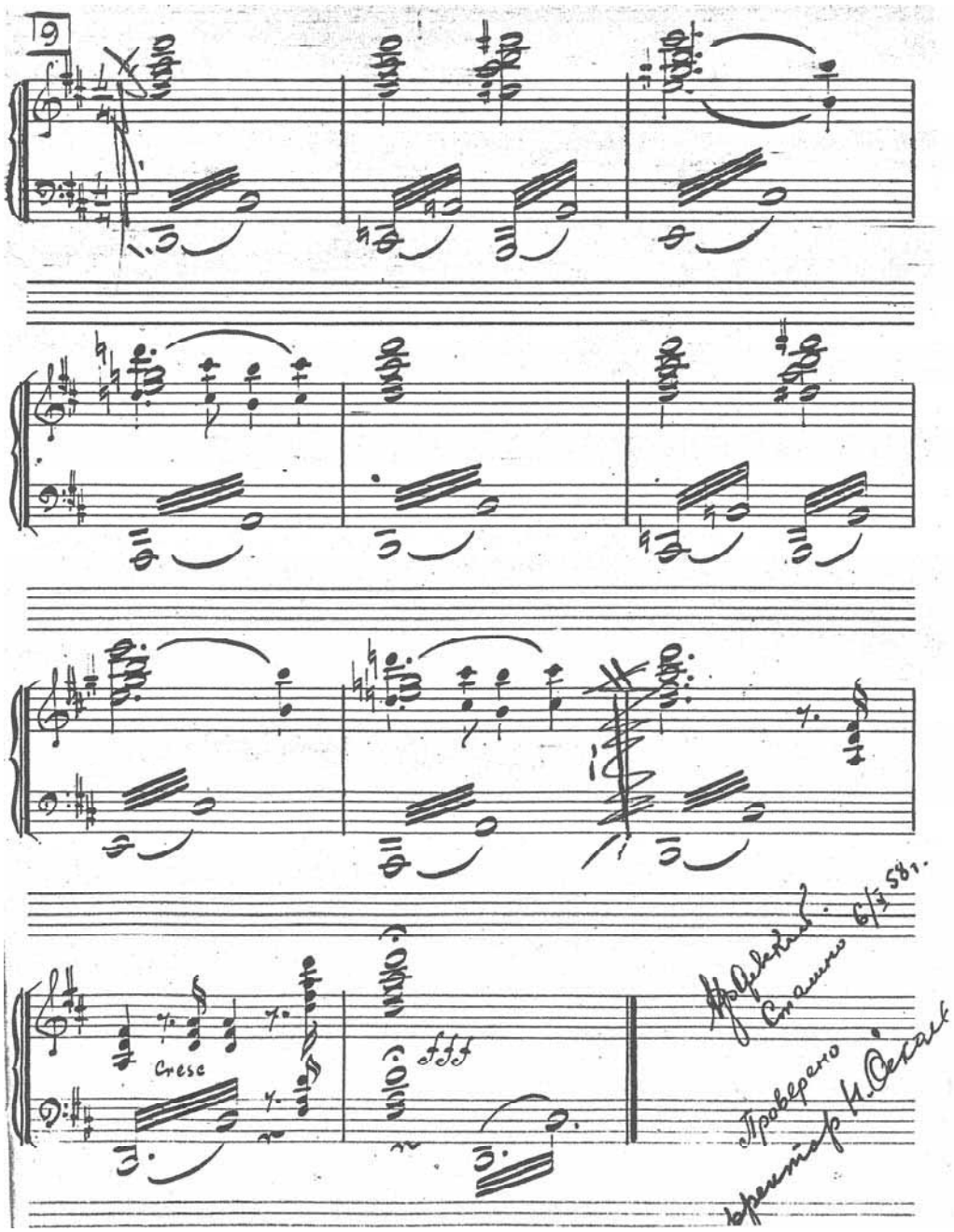
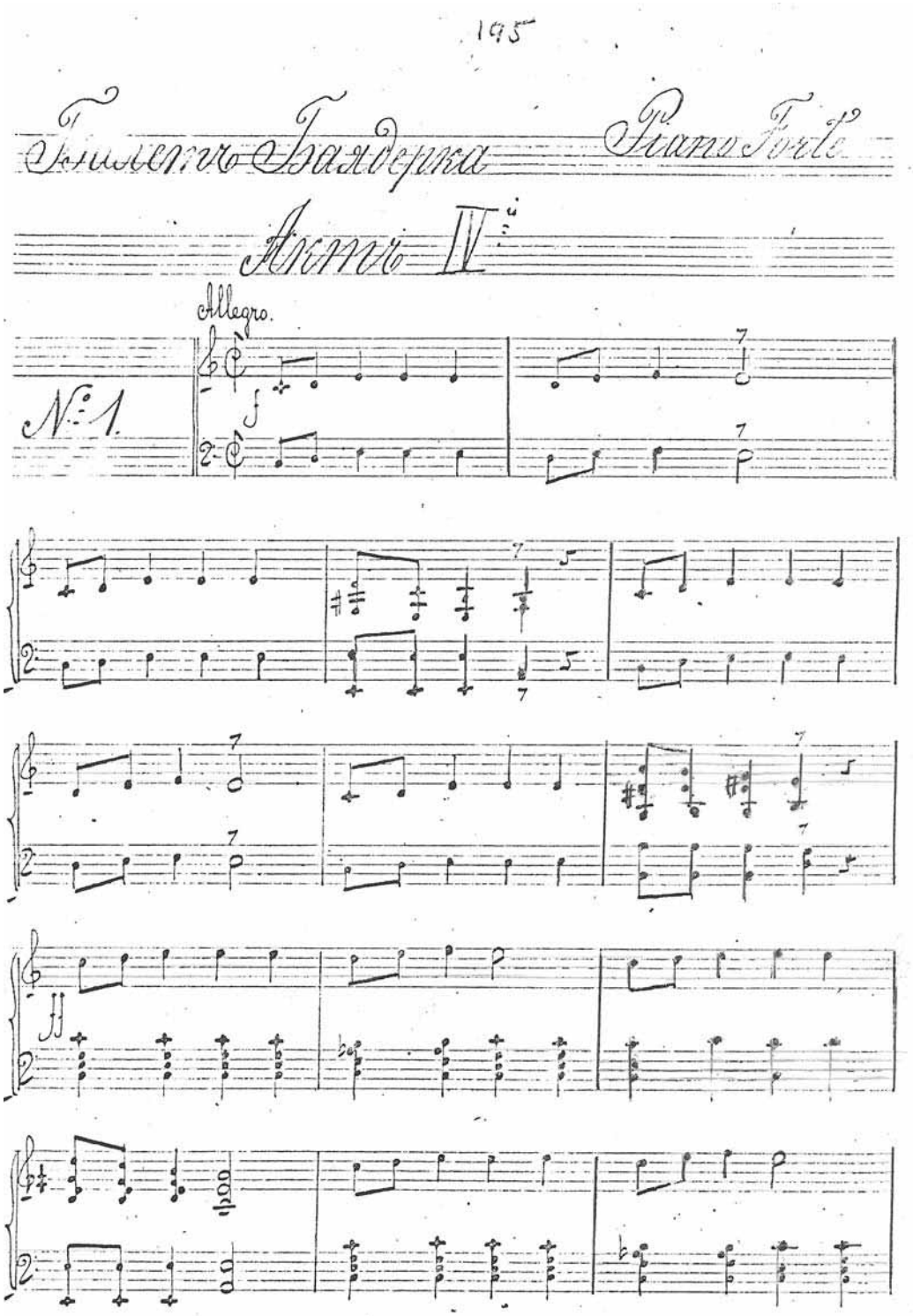
127




9
Cresc
fff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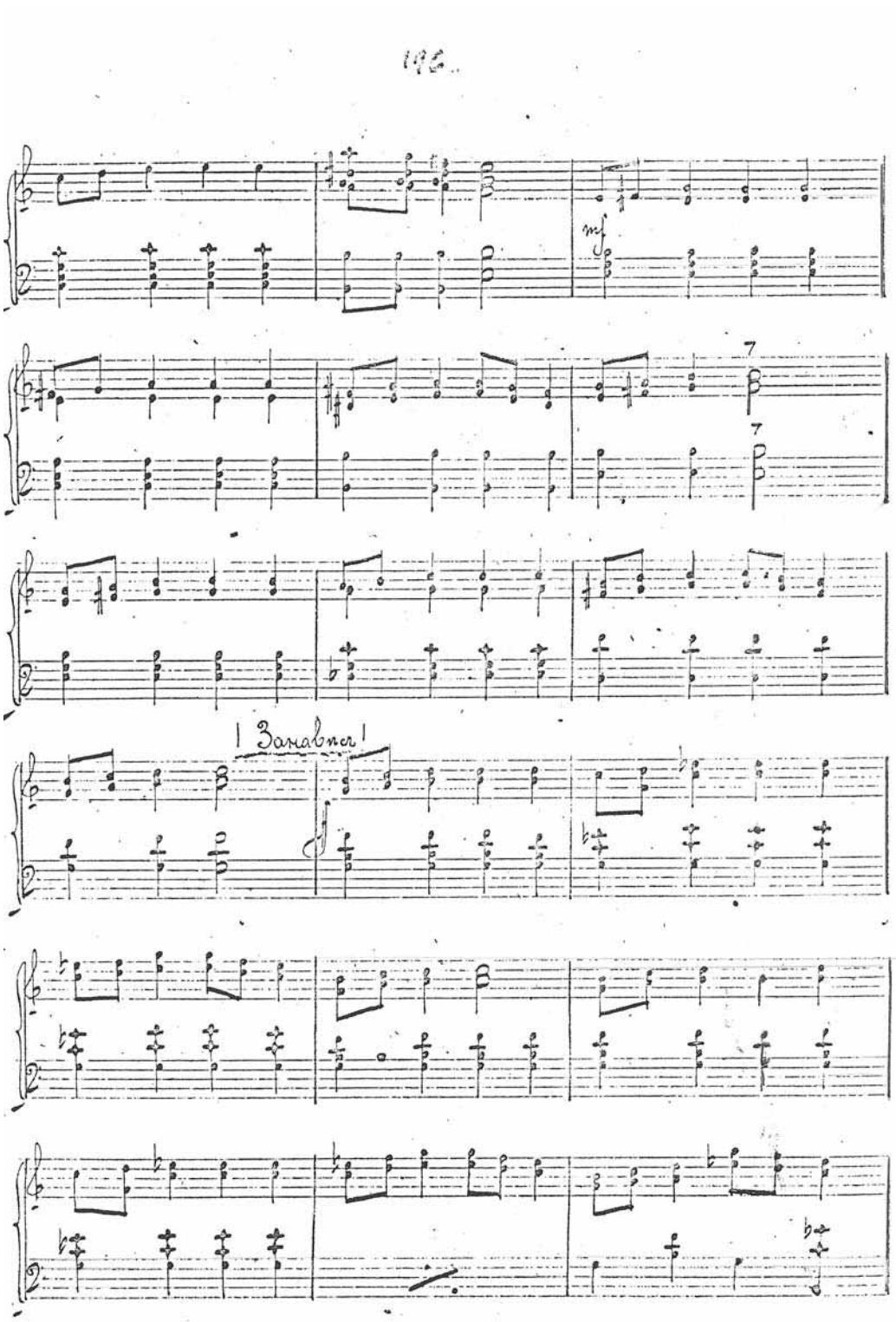
Piano Forte
Акто IV.
Allegro.
№ 1.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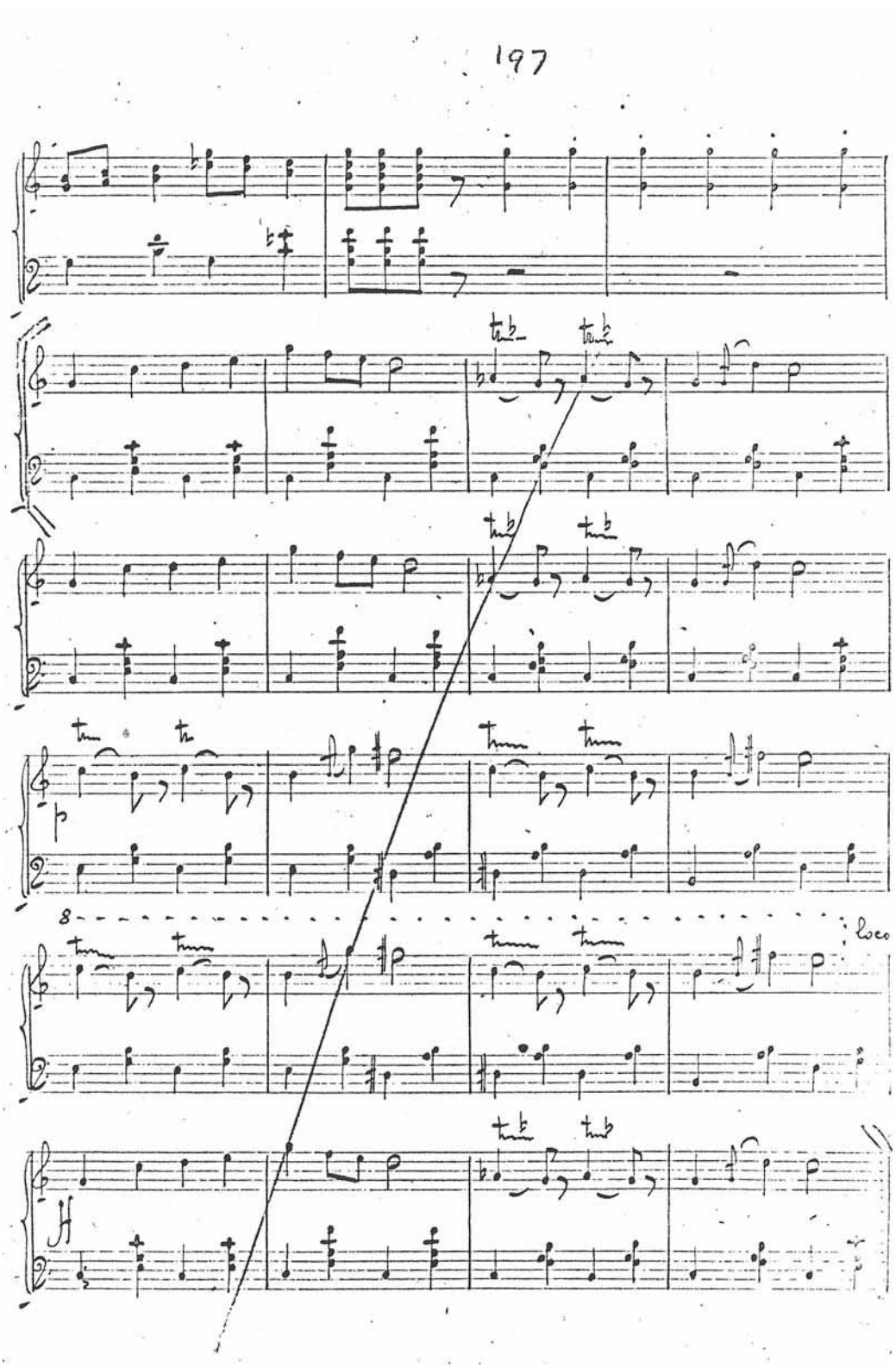
7
7
! Заглавие!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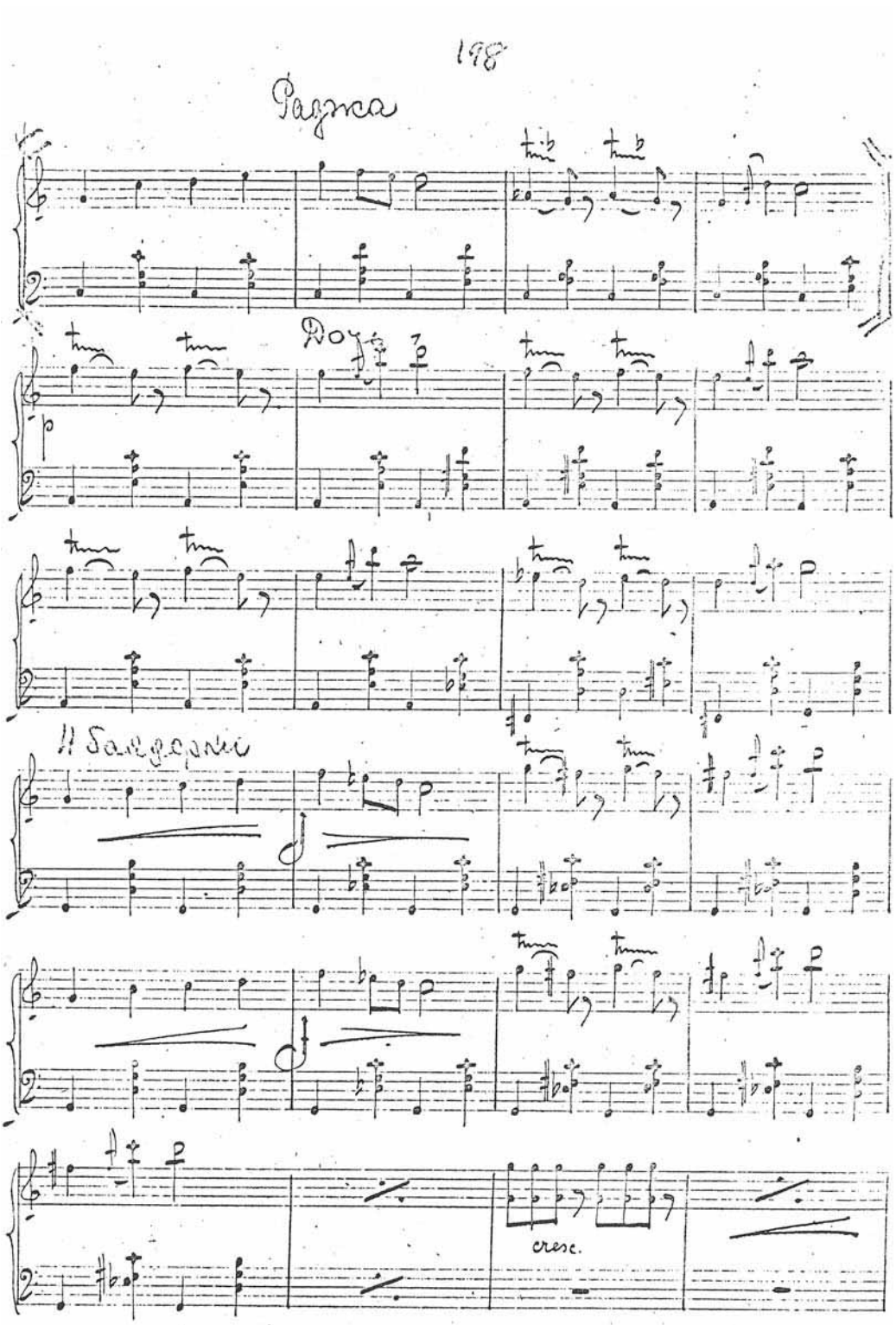
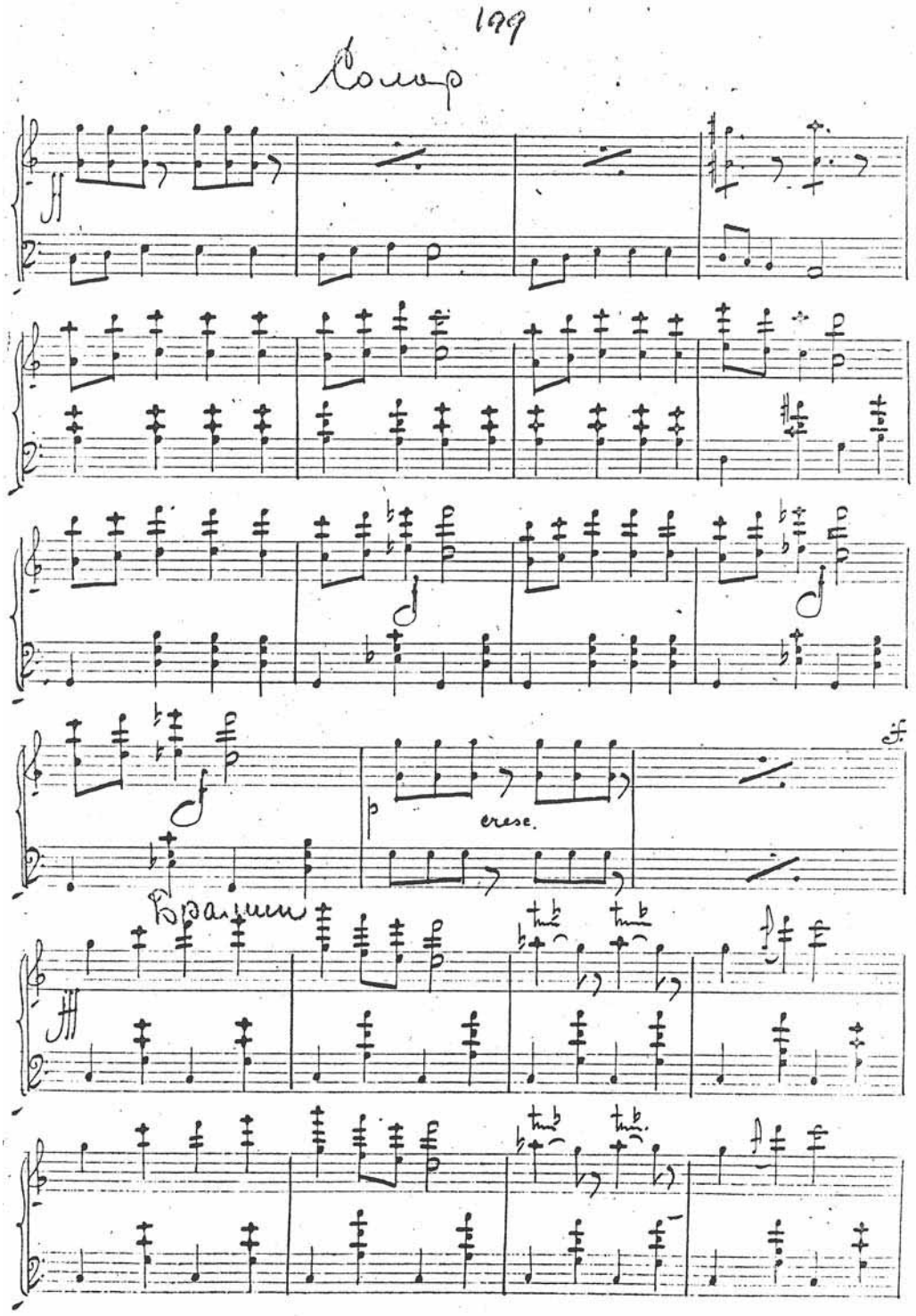

198
Pagnca
Do
Il Sarcgarne
cresc.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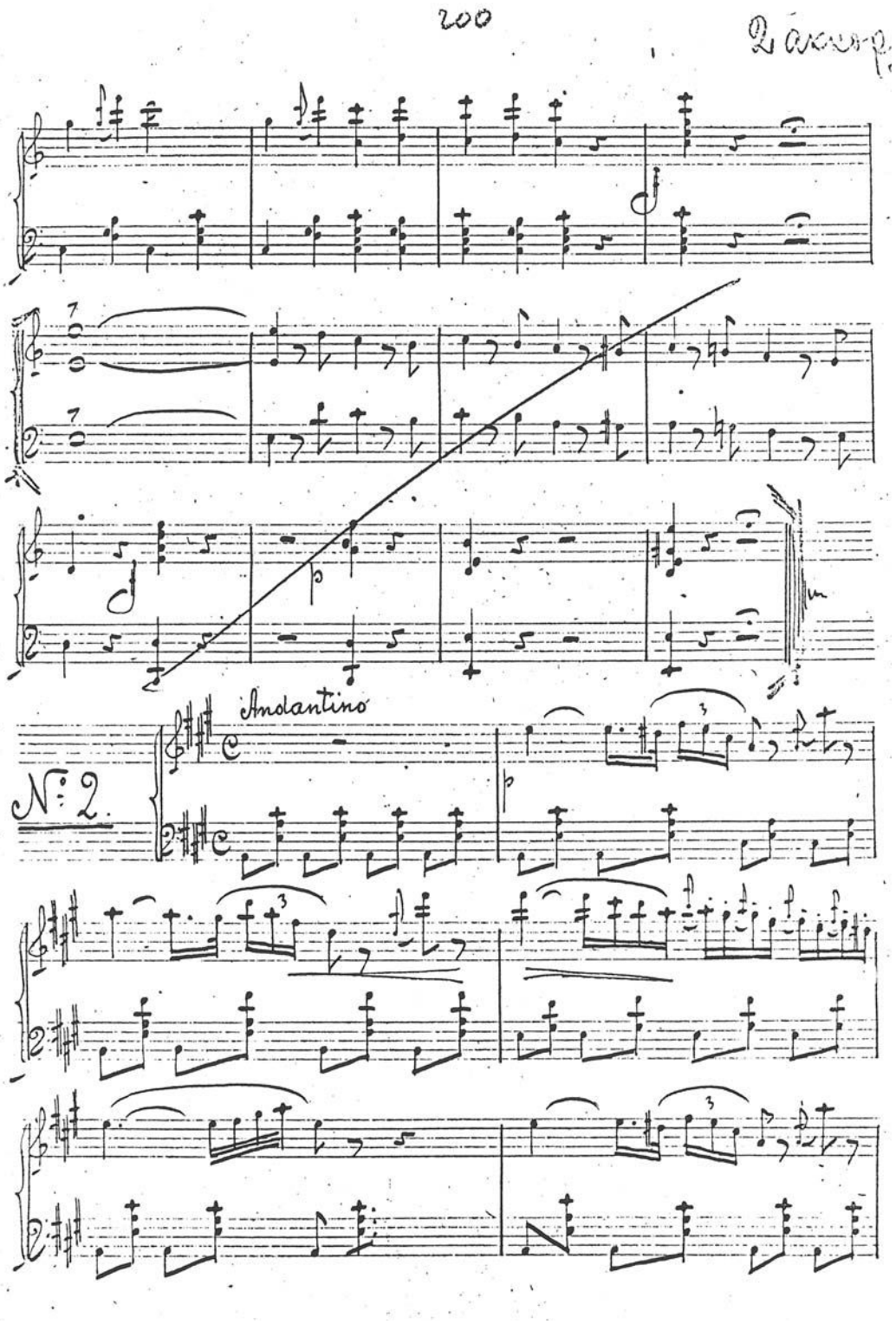
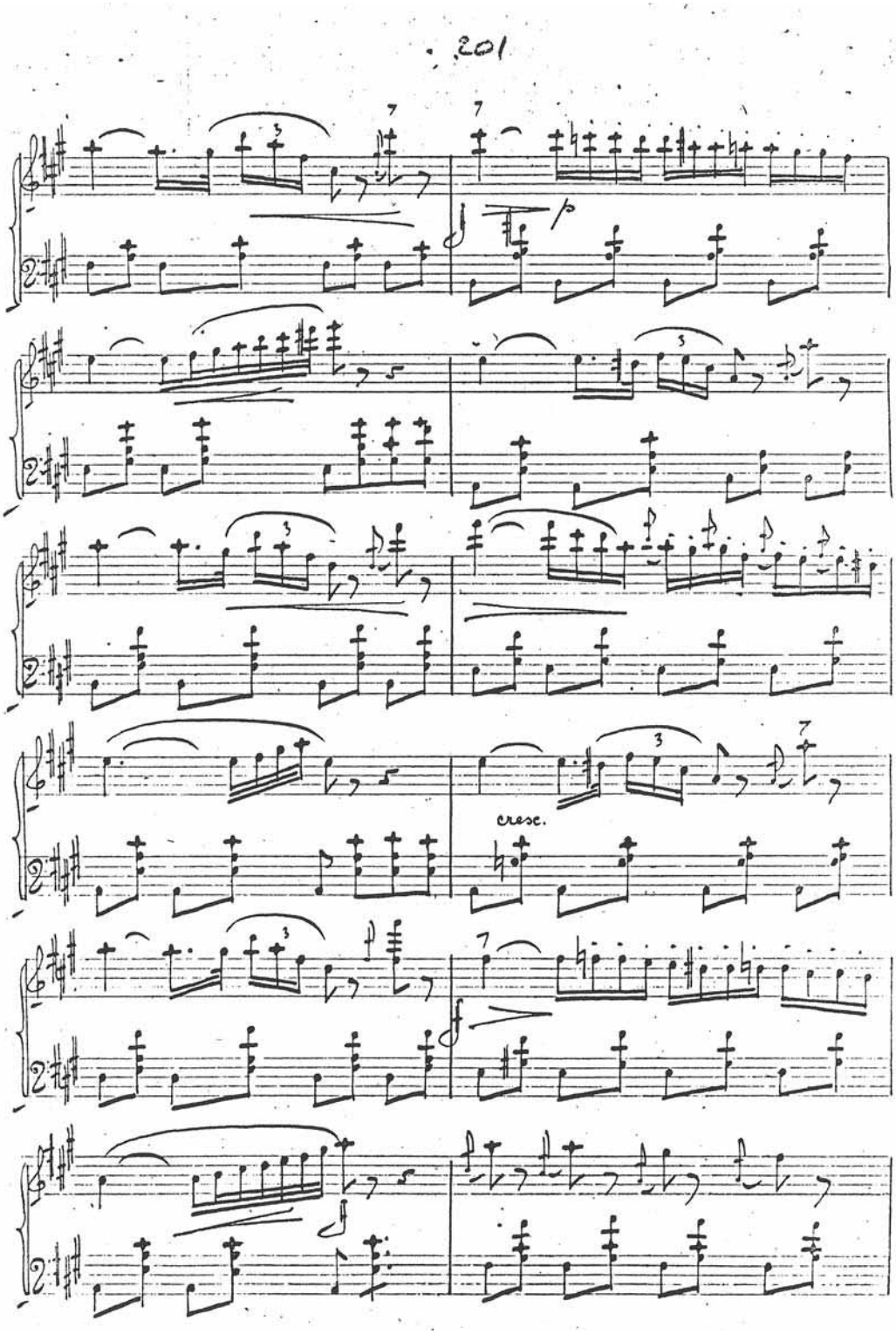
cresc.
Brazuca


200
Andantino
N: 2.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cresc.
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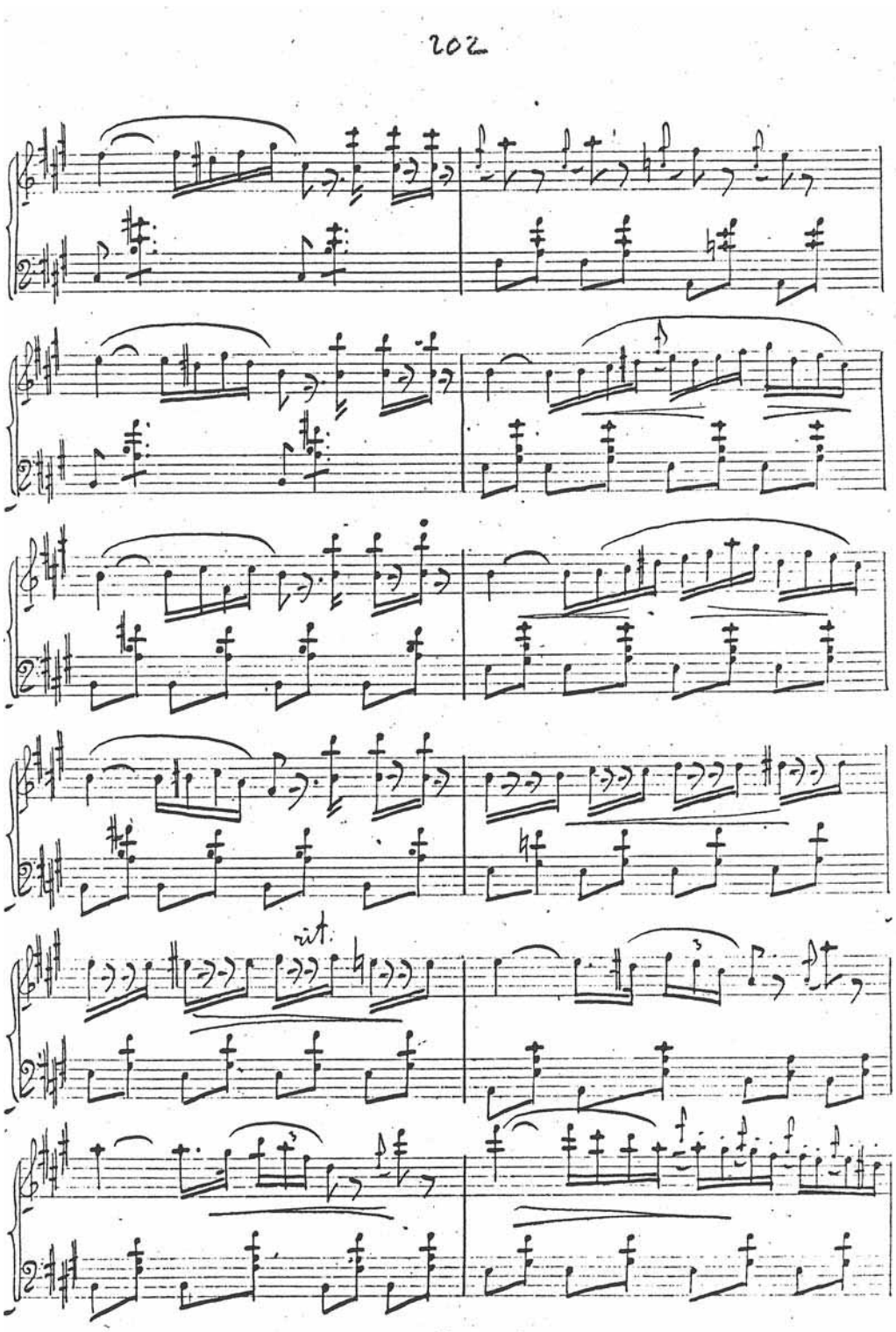
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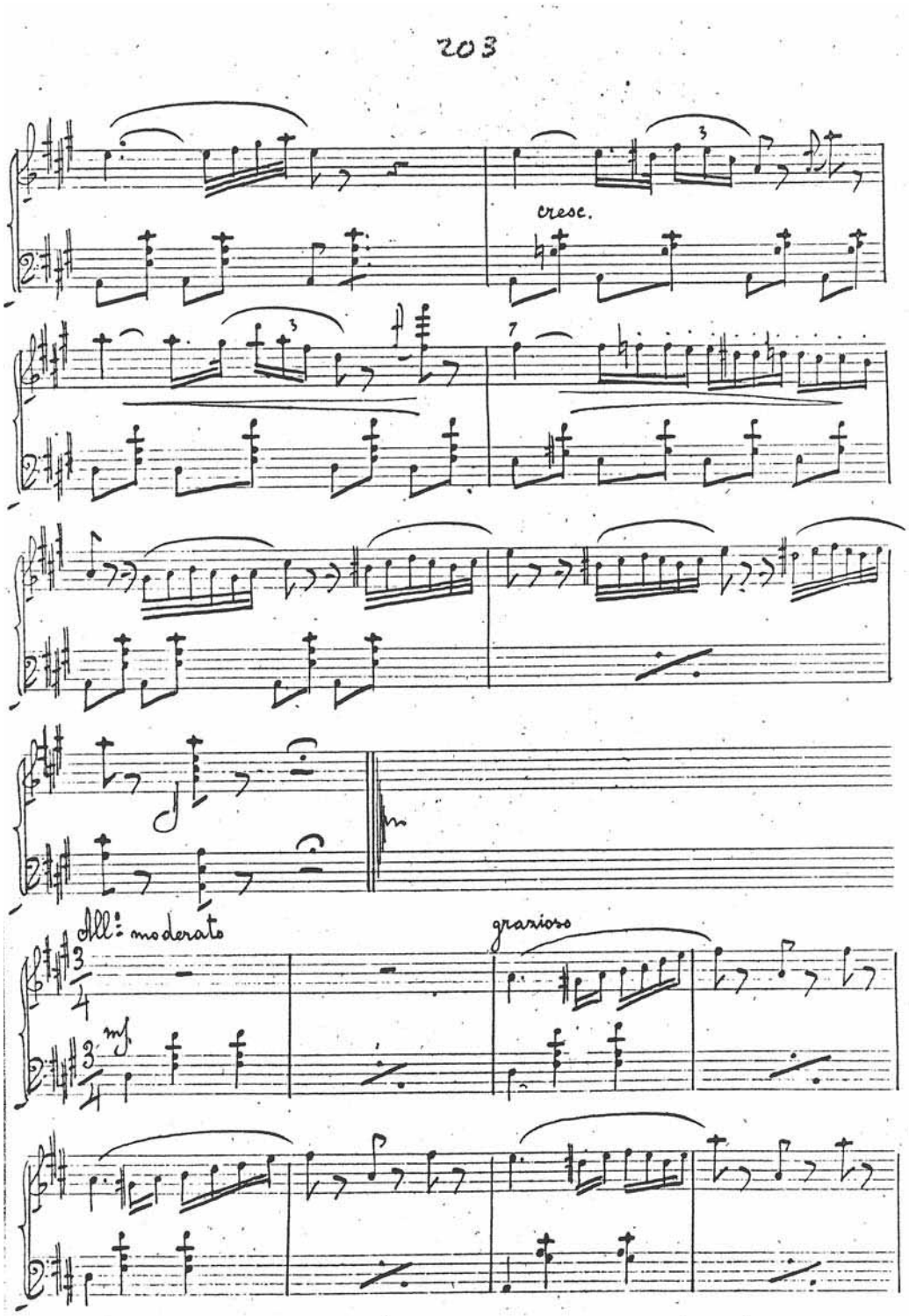
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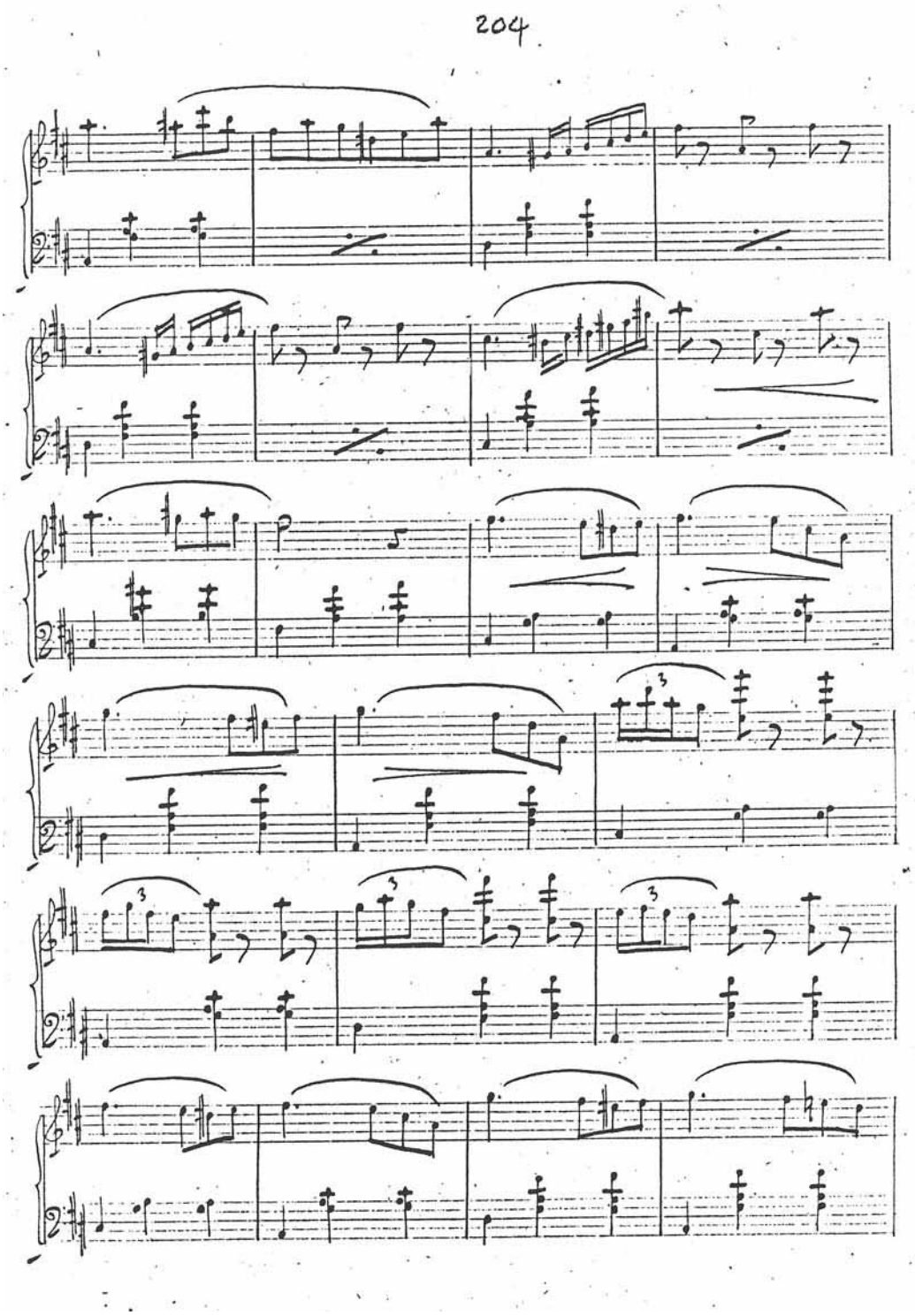
All: moderato
grazioso
mf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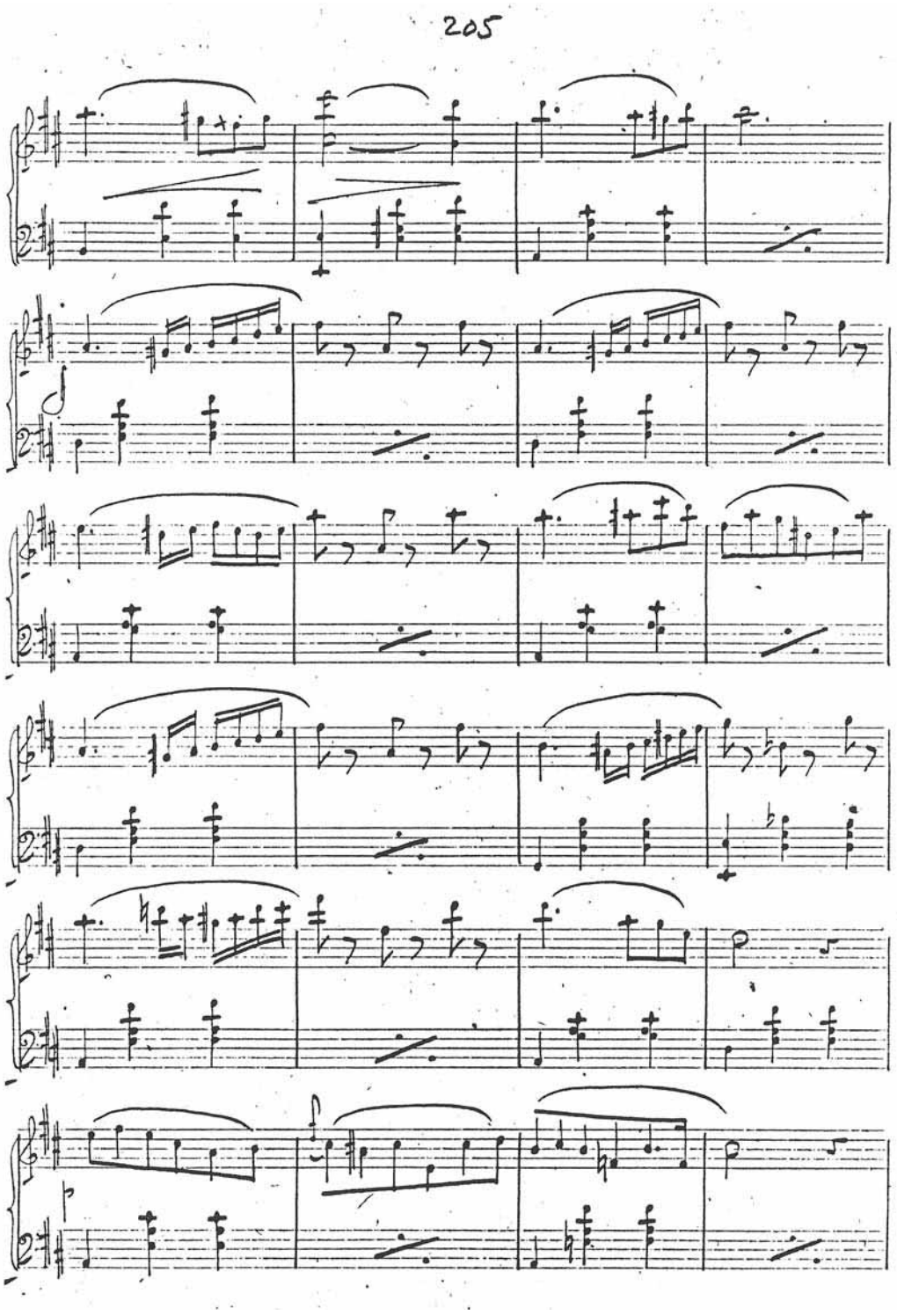
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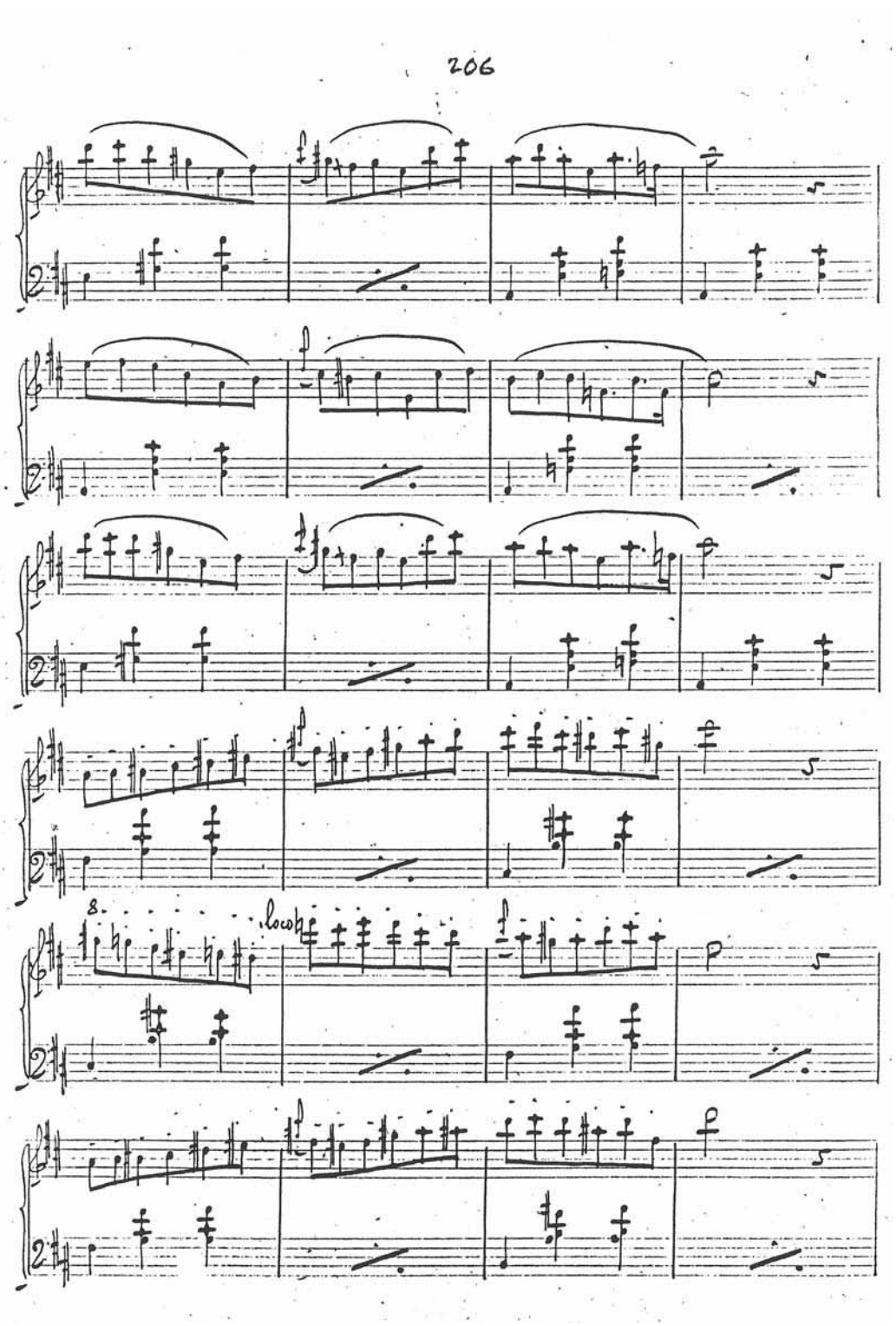
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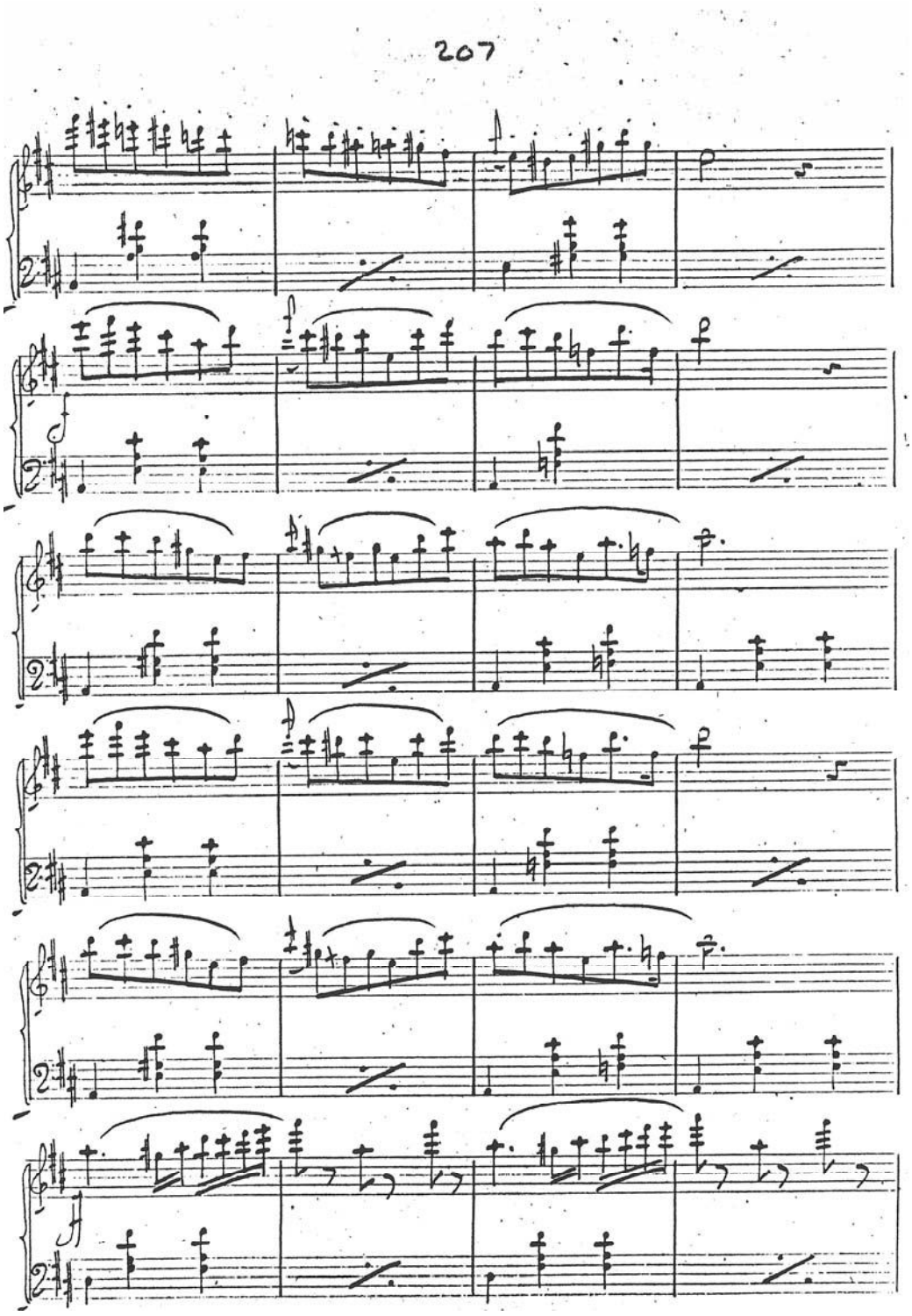
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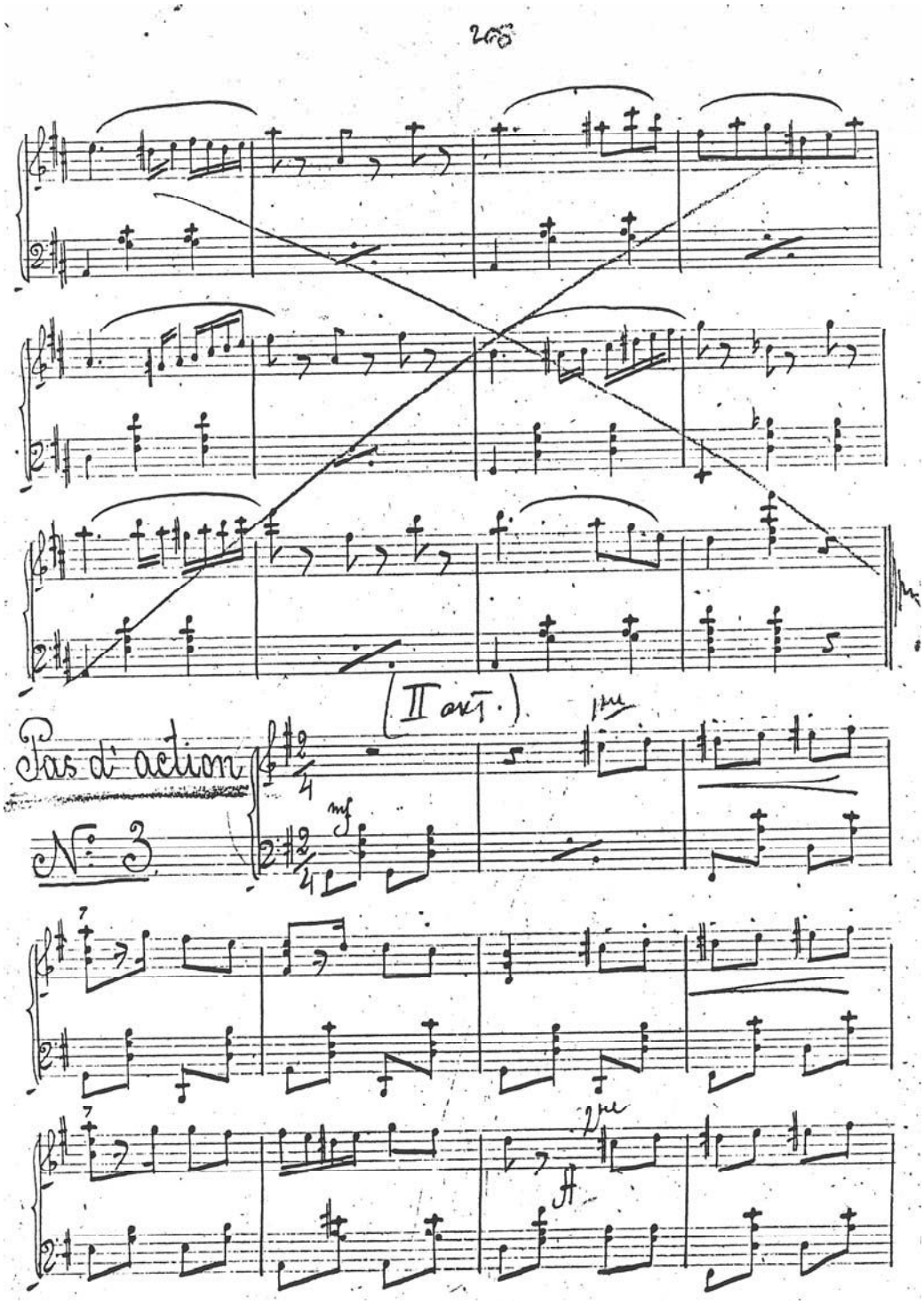
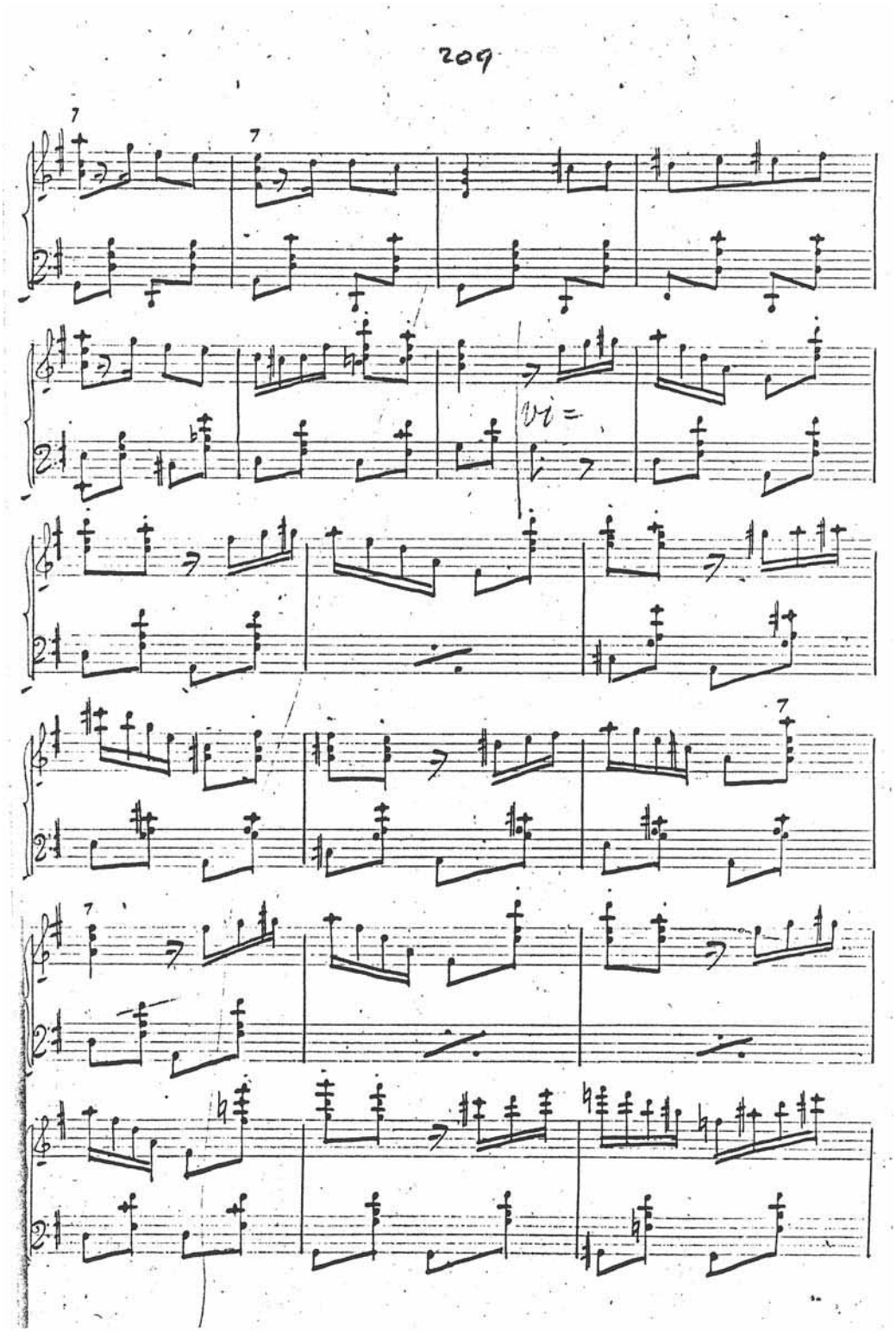

208
(II act.)
Pas d'action
N° 3
mf
pm
pm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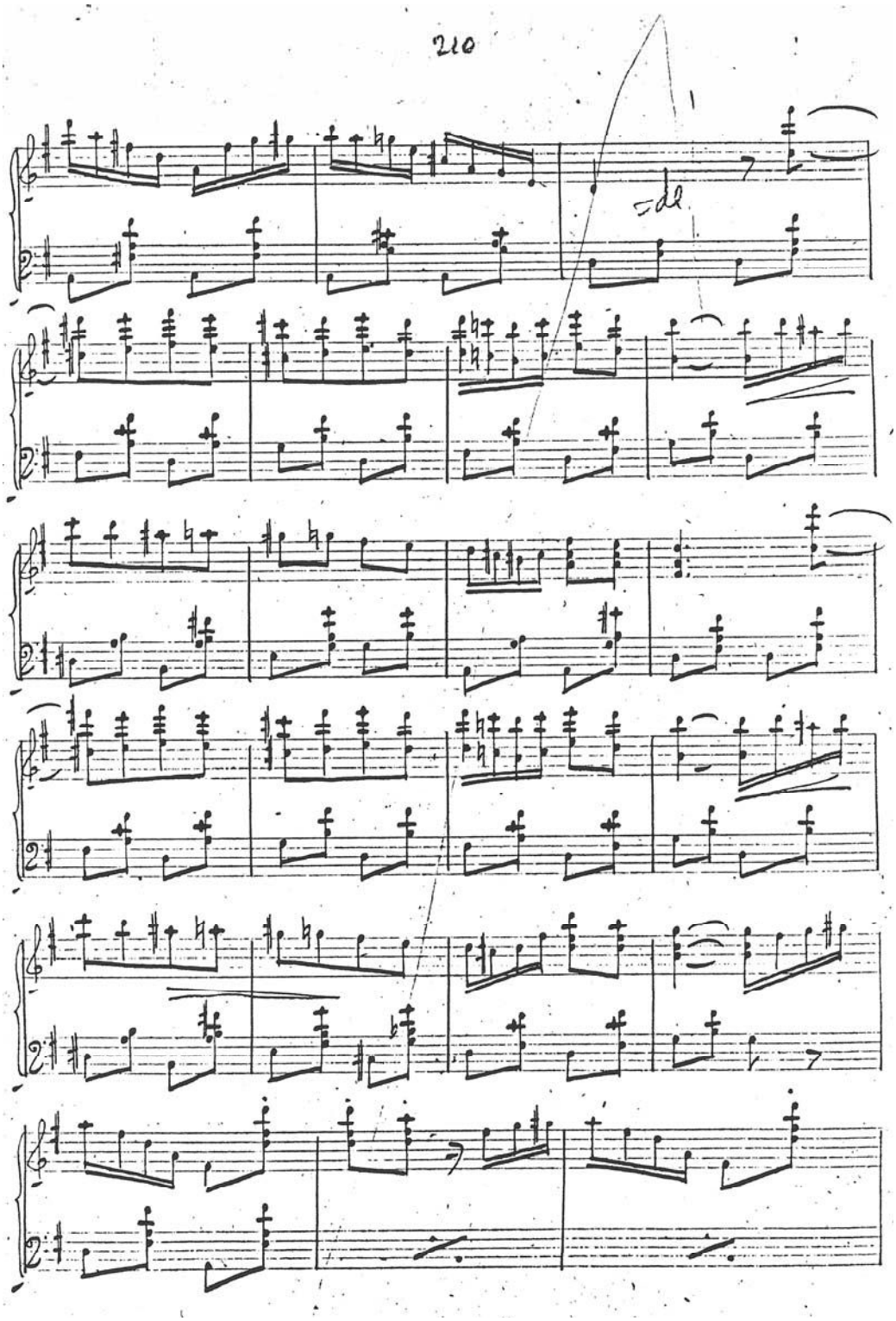
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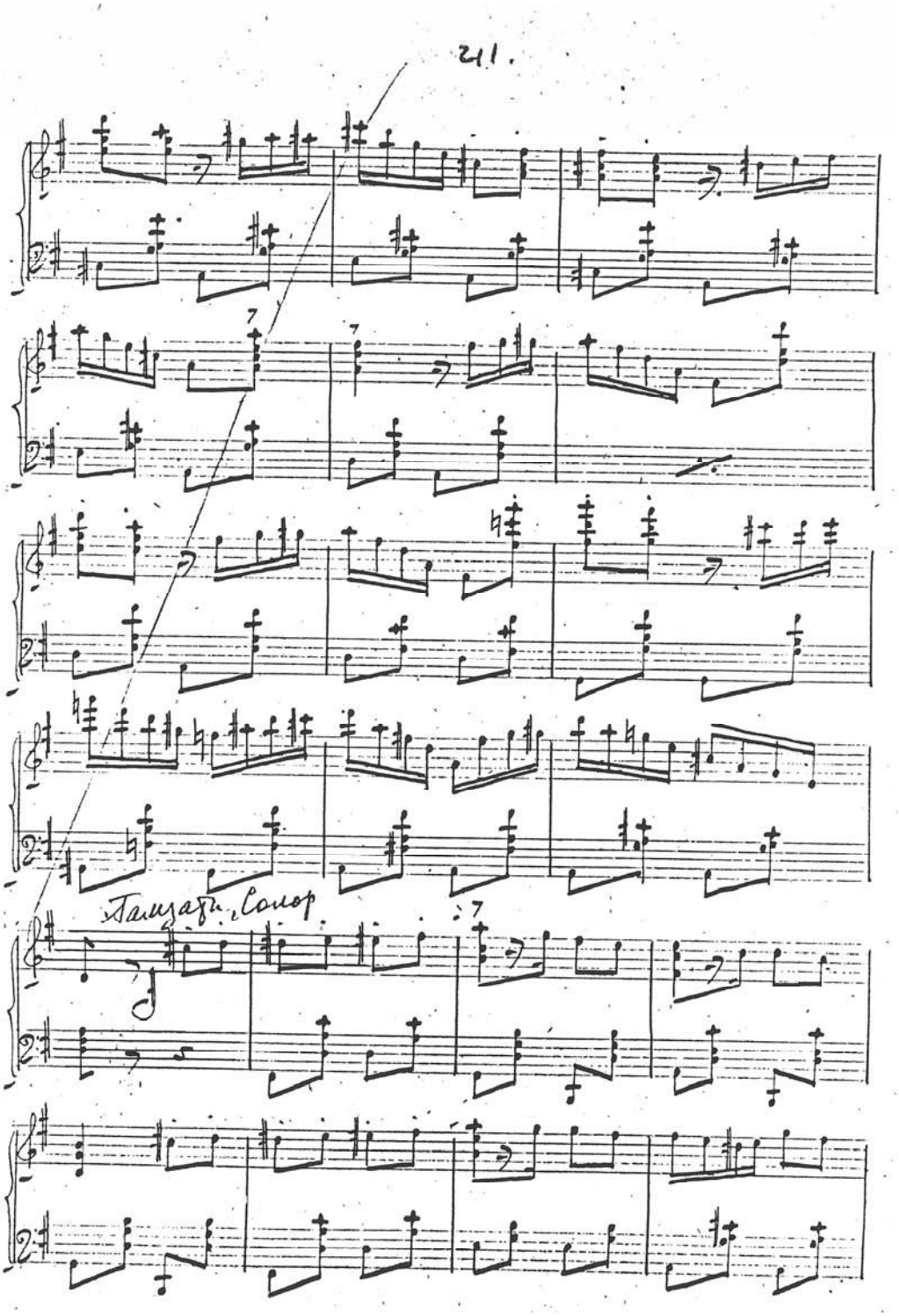
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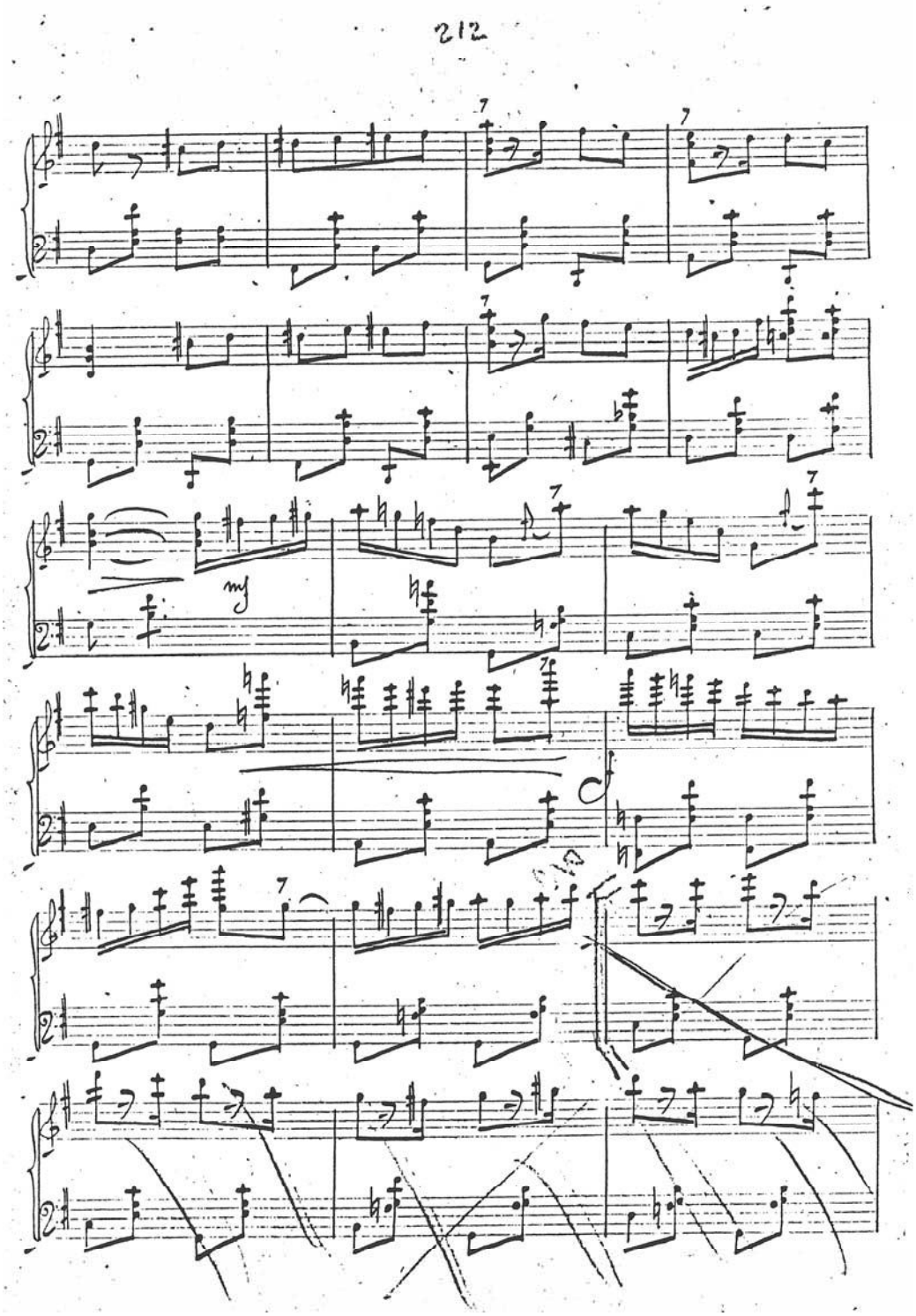
Танцовщ. Сольо


212
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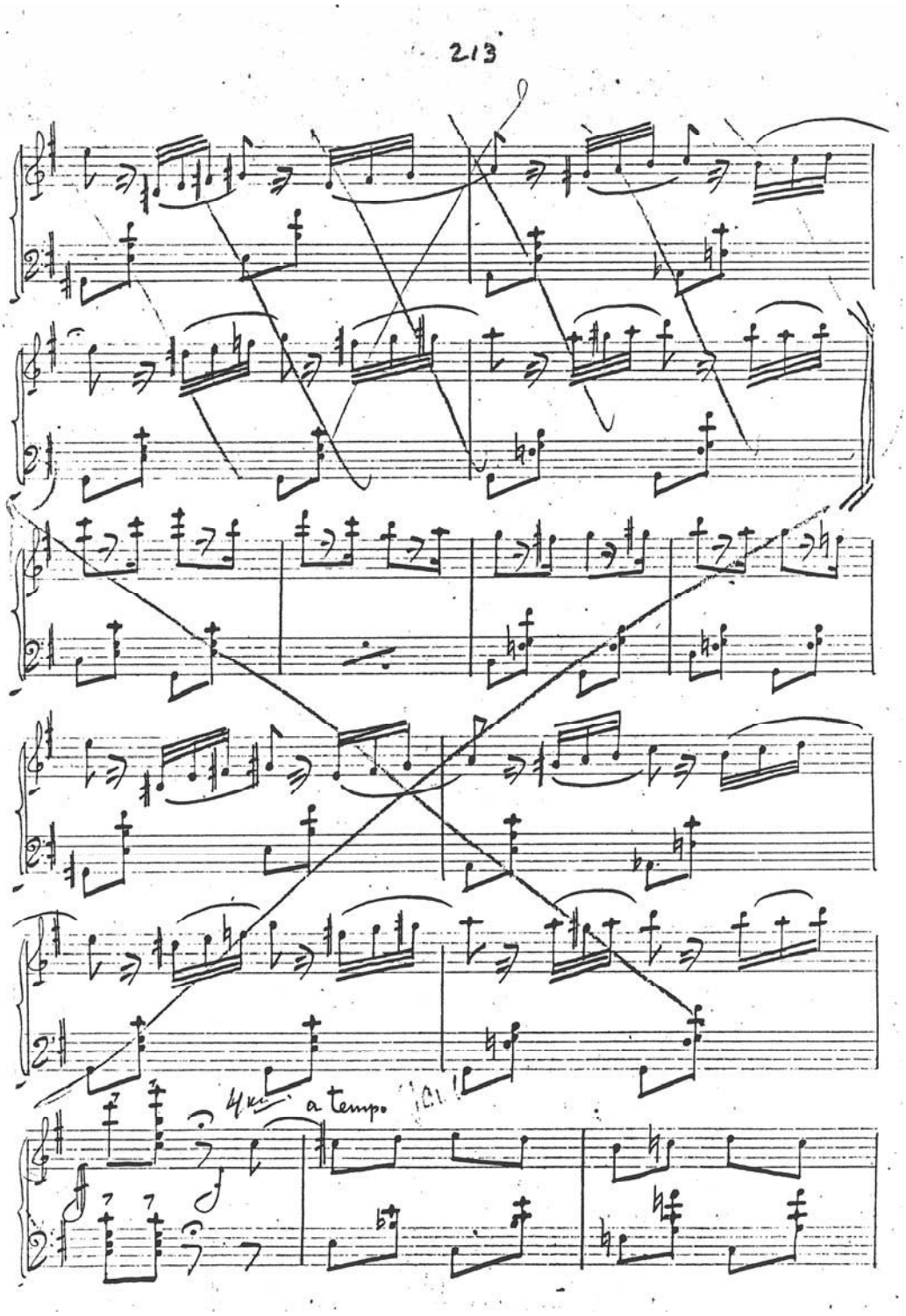
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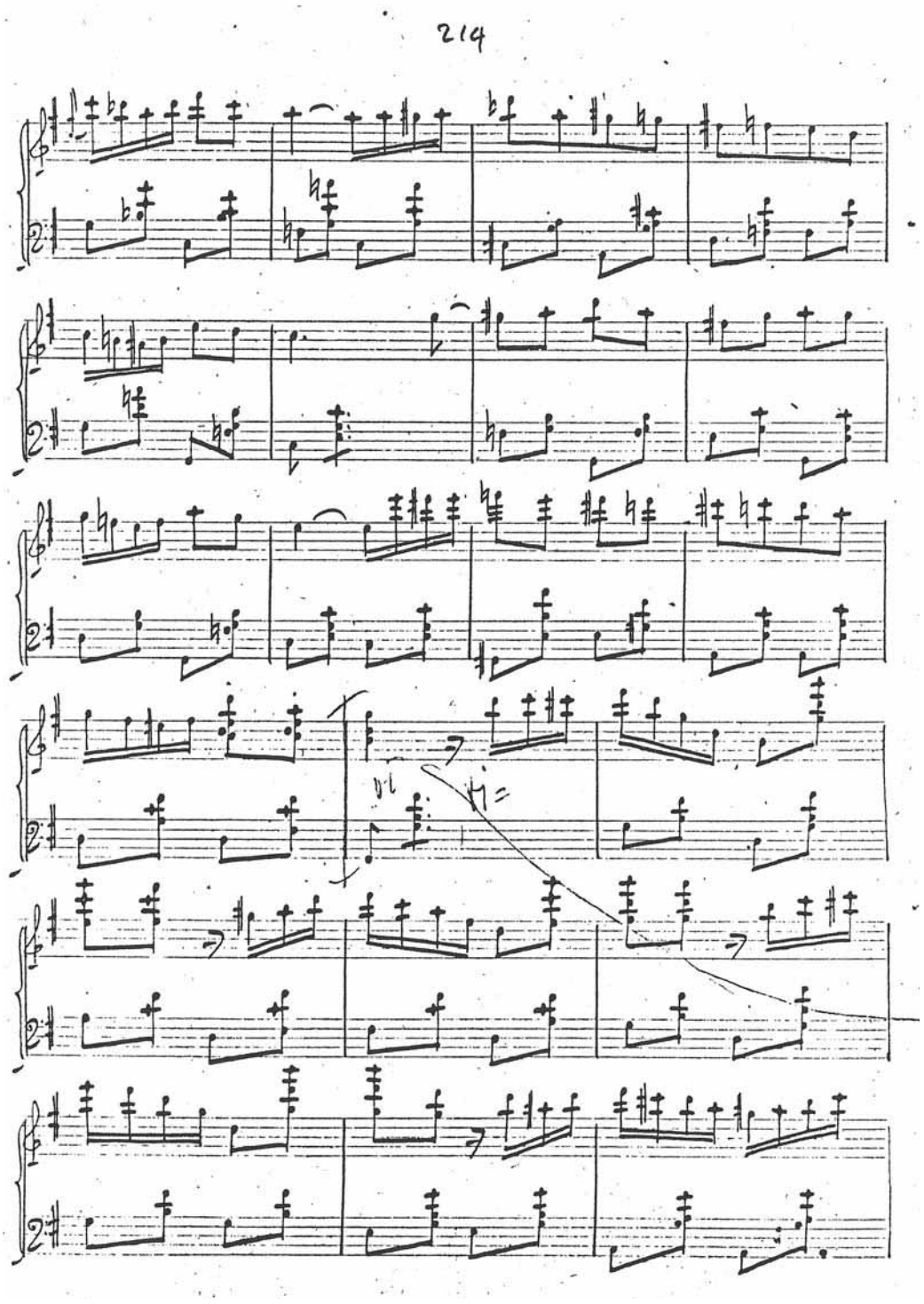
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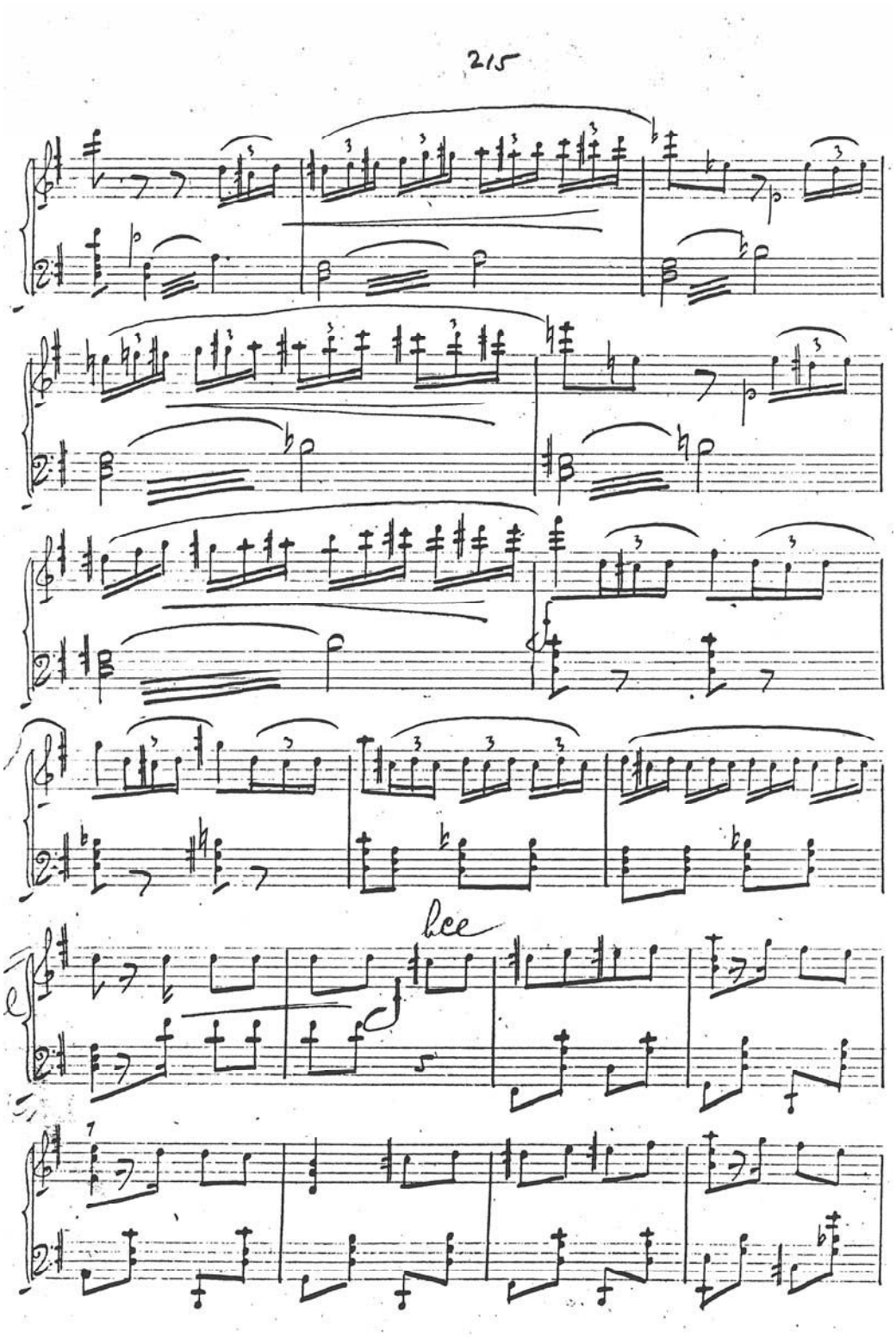
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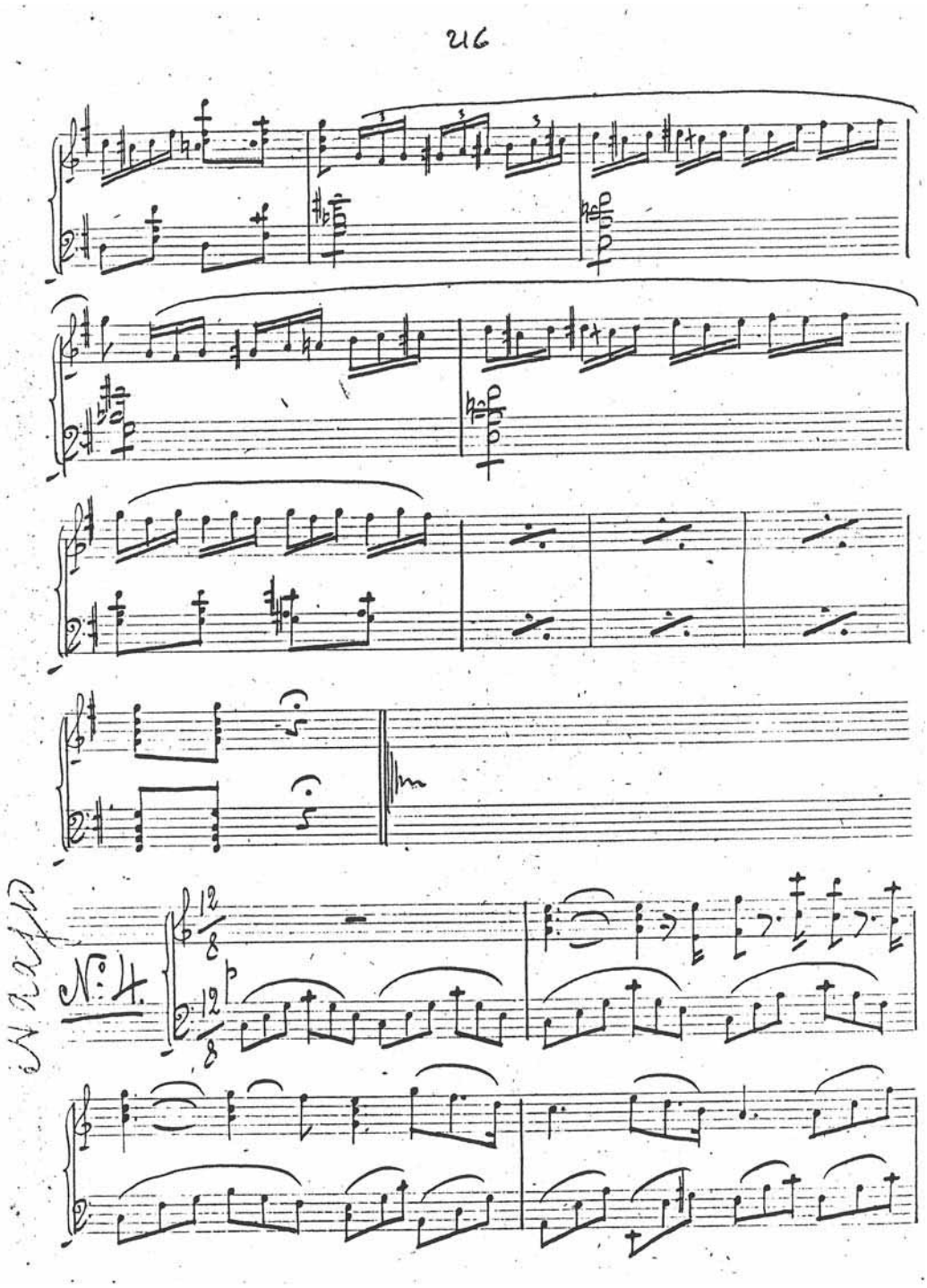
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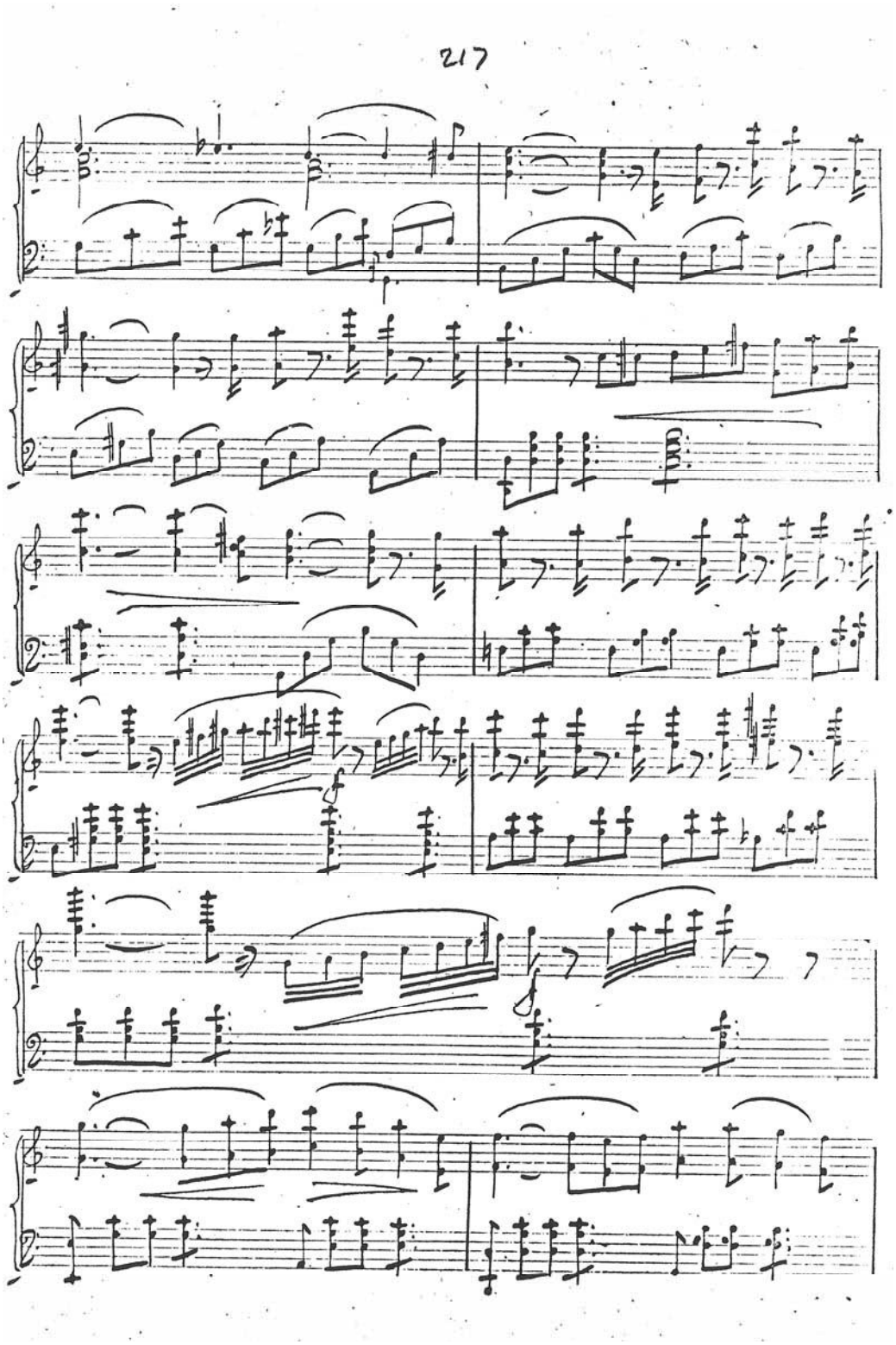
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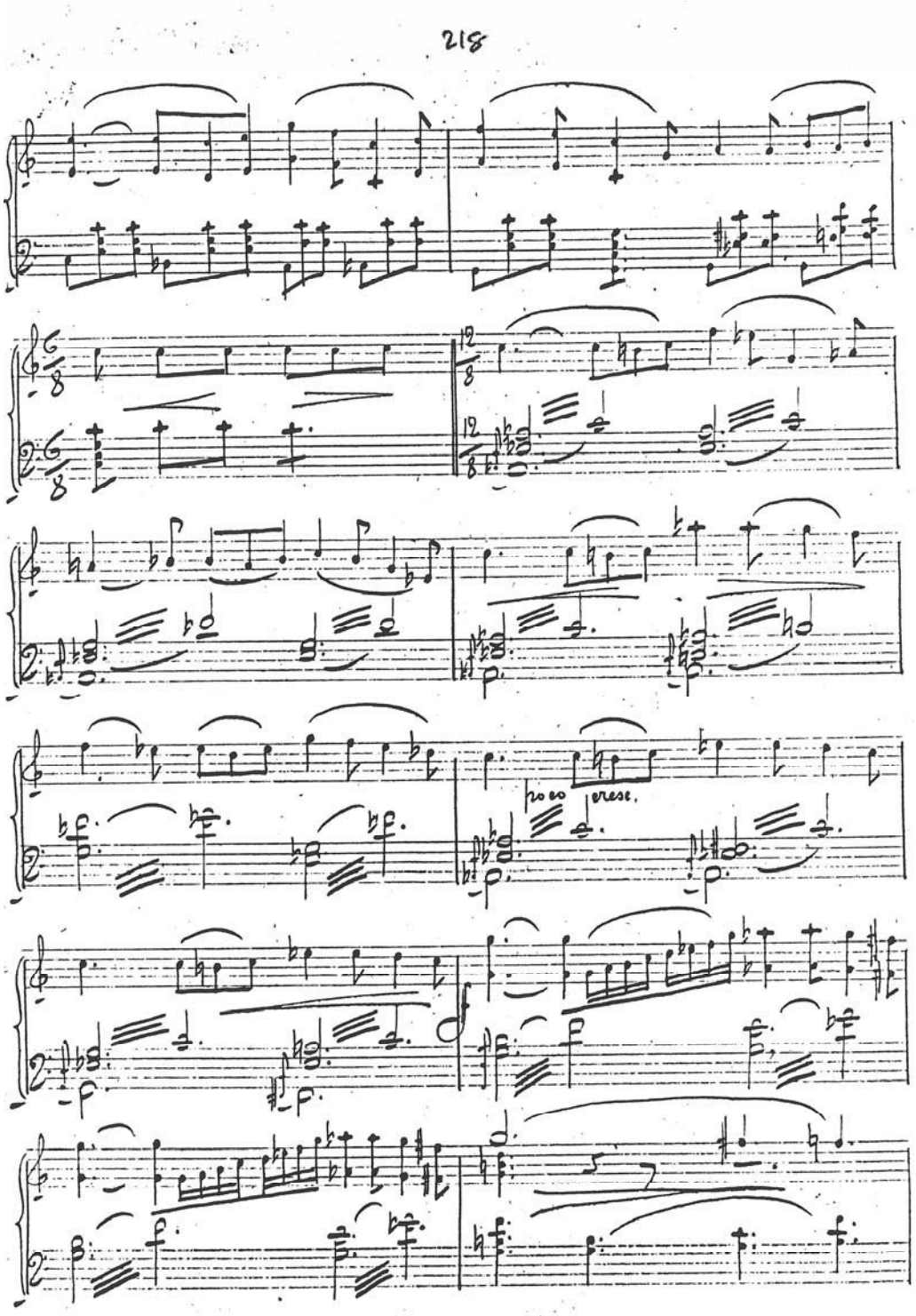
218
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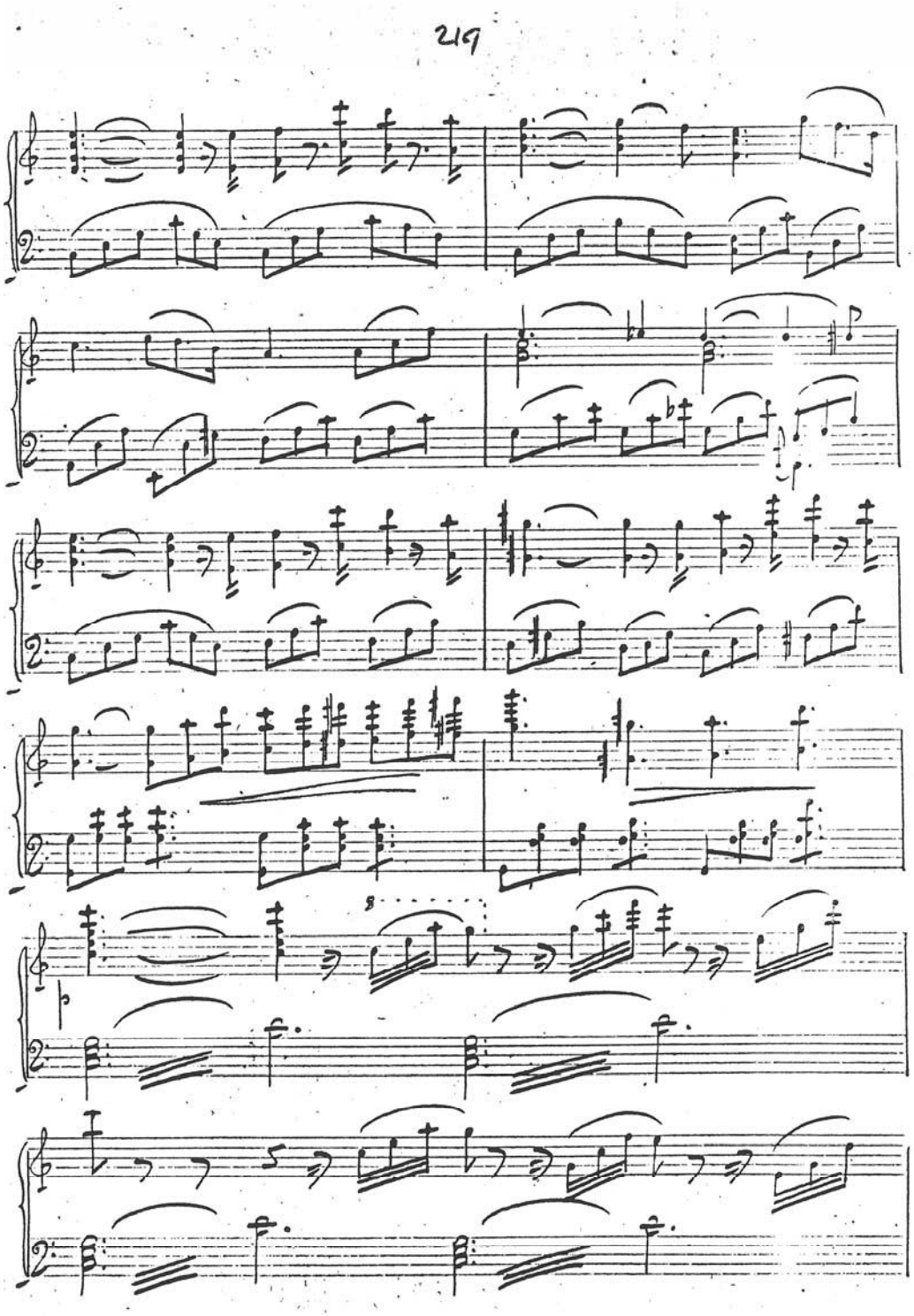
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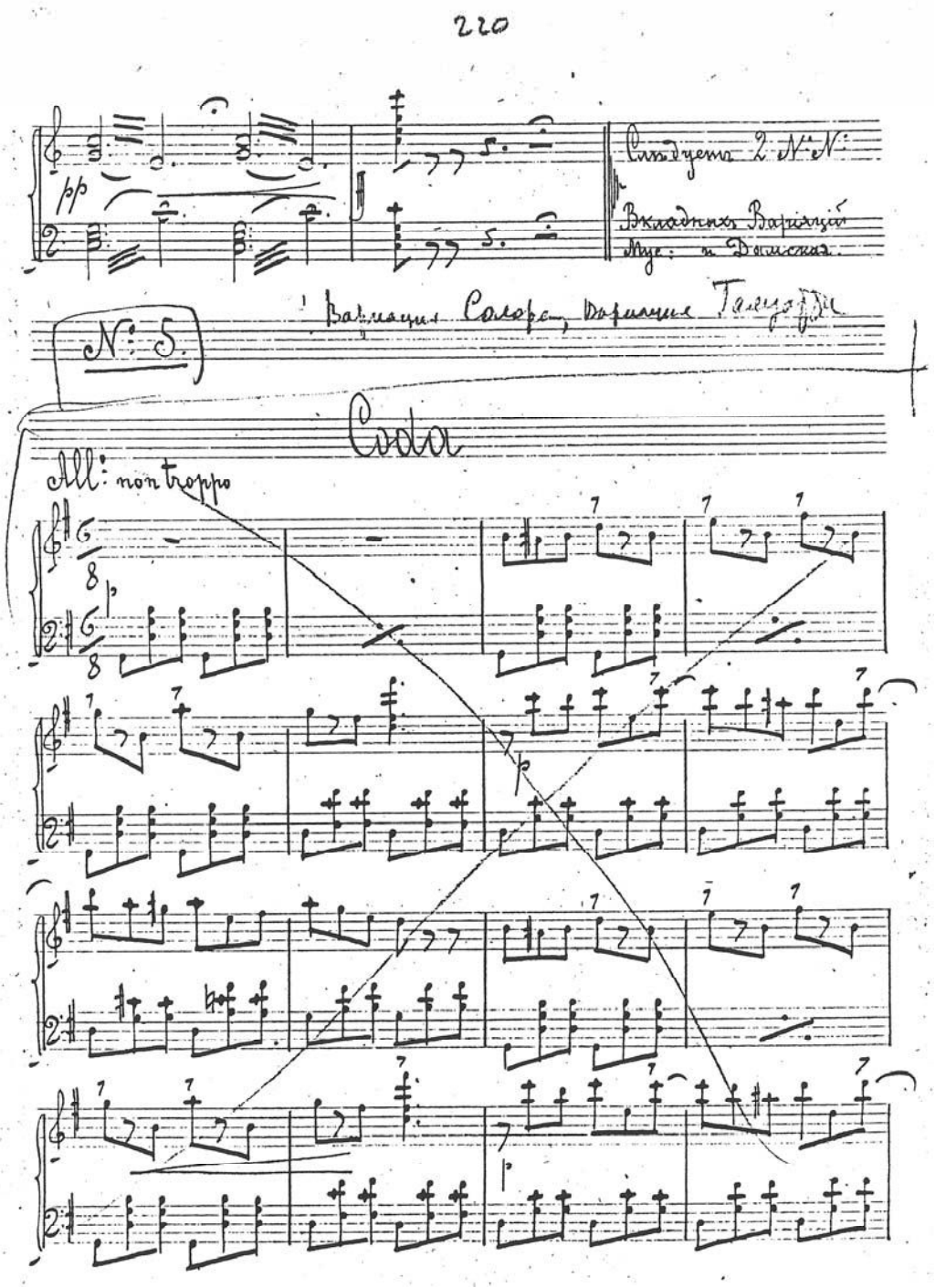
220
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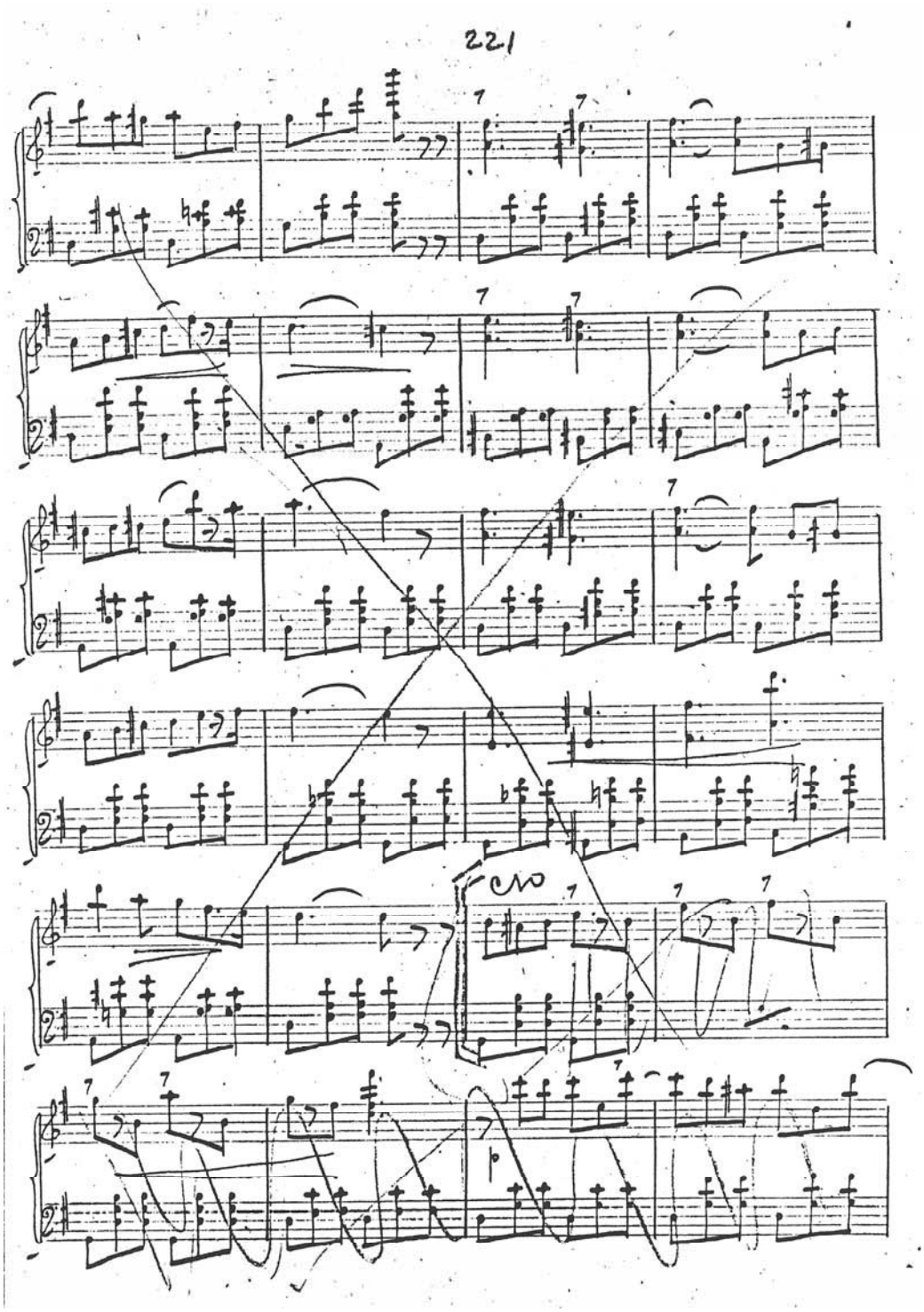
Variation Solora, Dorniane Tanzoffe
N: 5.
Coda
All: non troppo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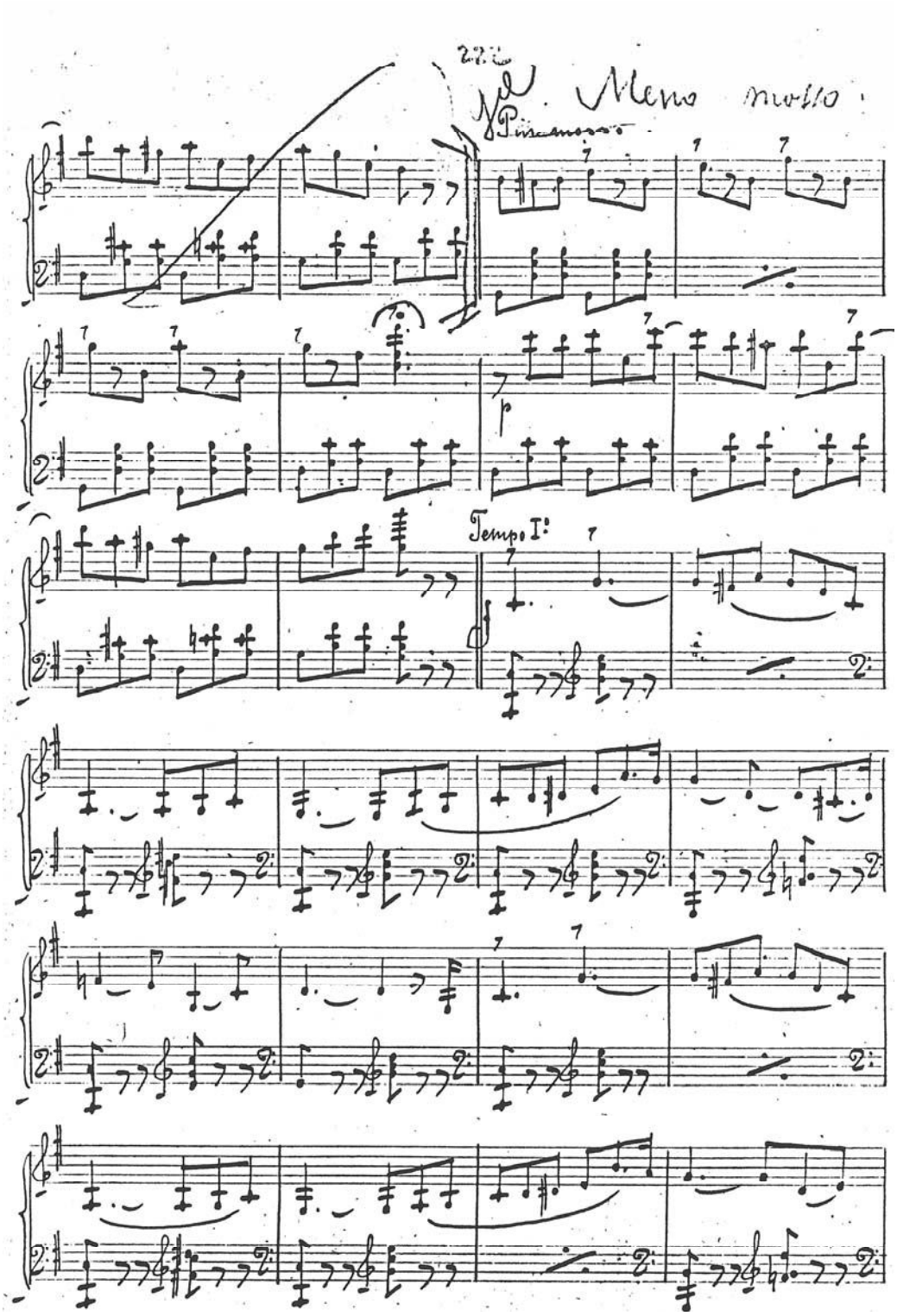
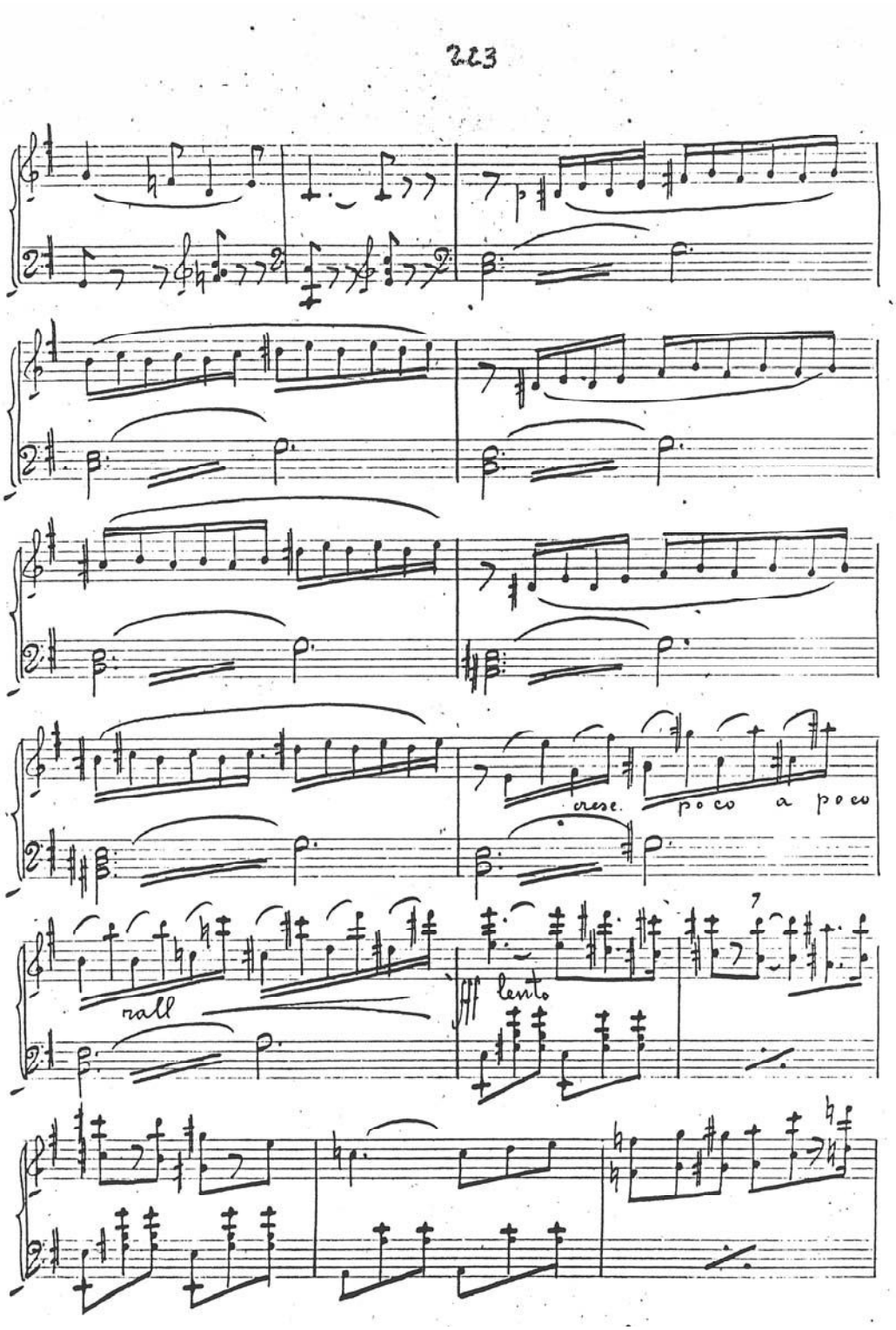

Meno mosso
Pizzicato
p
Tempo I:


223
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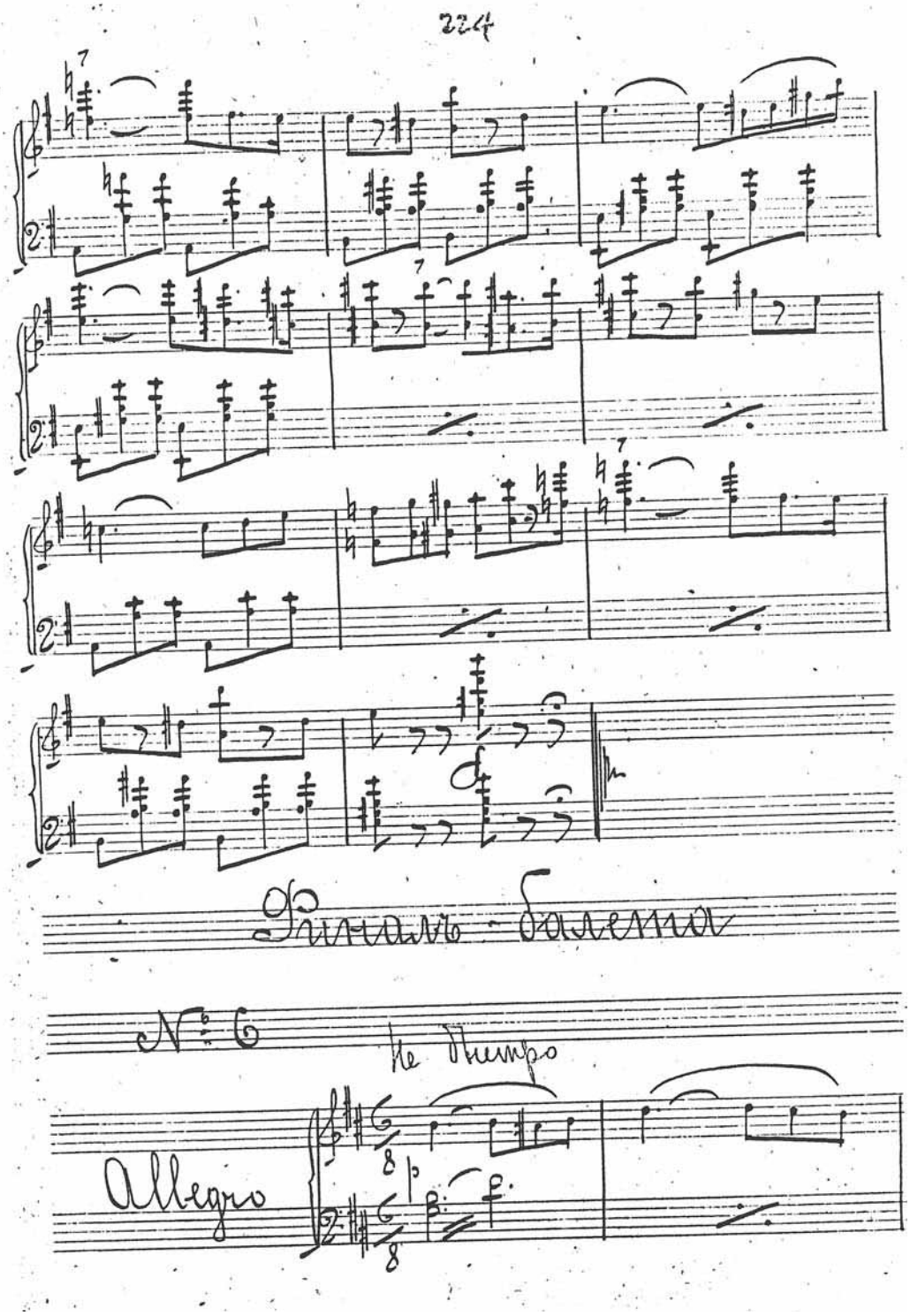
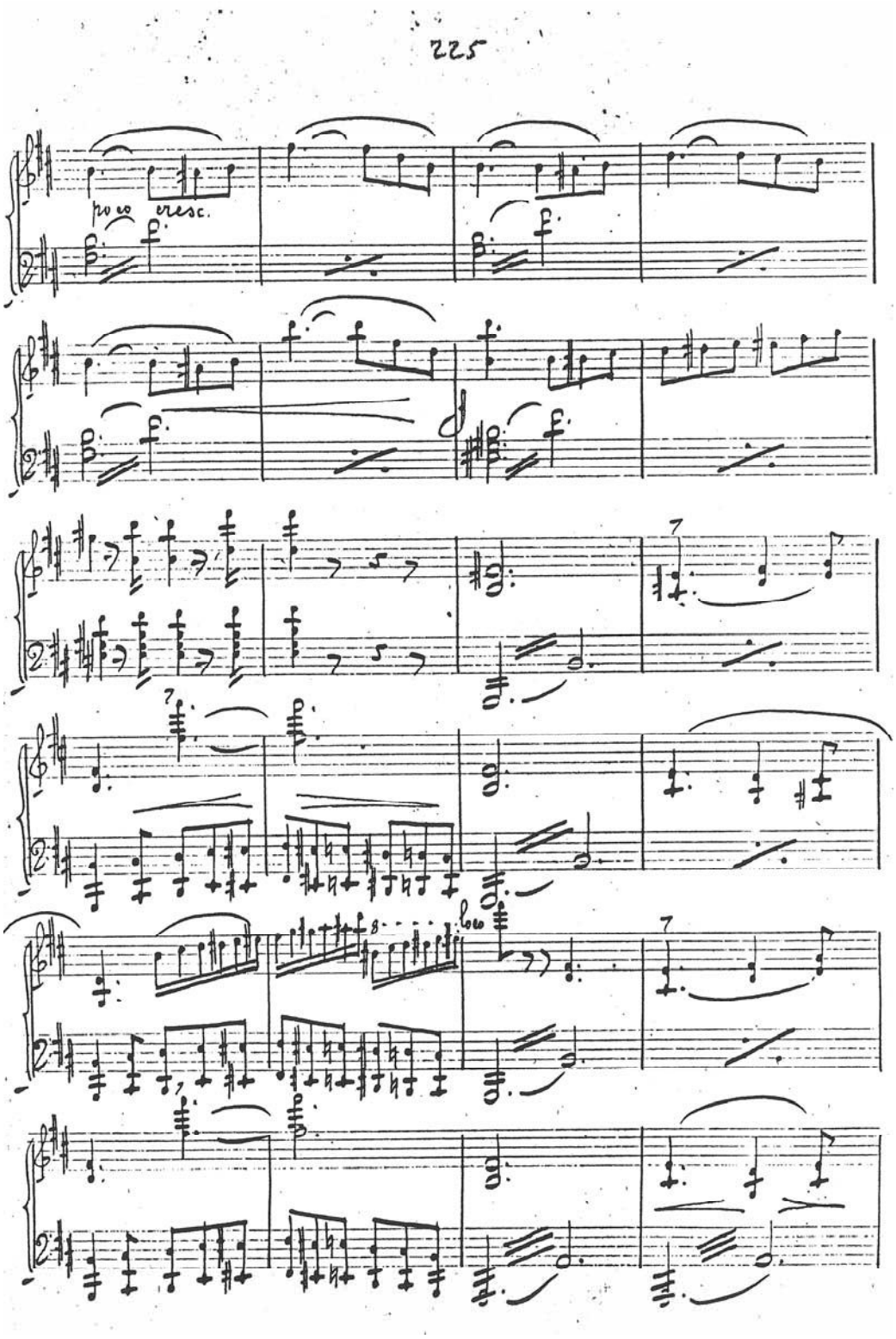
cresc.
poco a poco
rall
ff
lento


224
Grand Galop
N° 6
Le Temps
Allegro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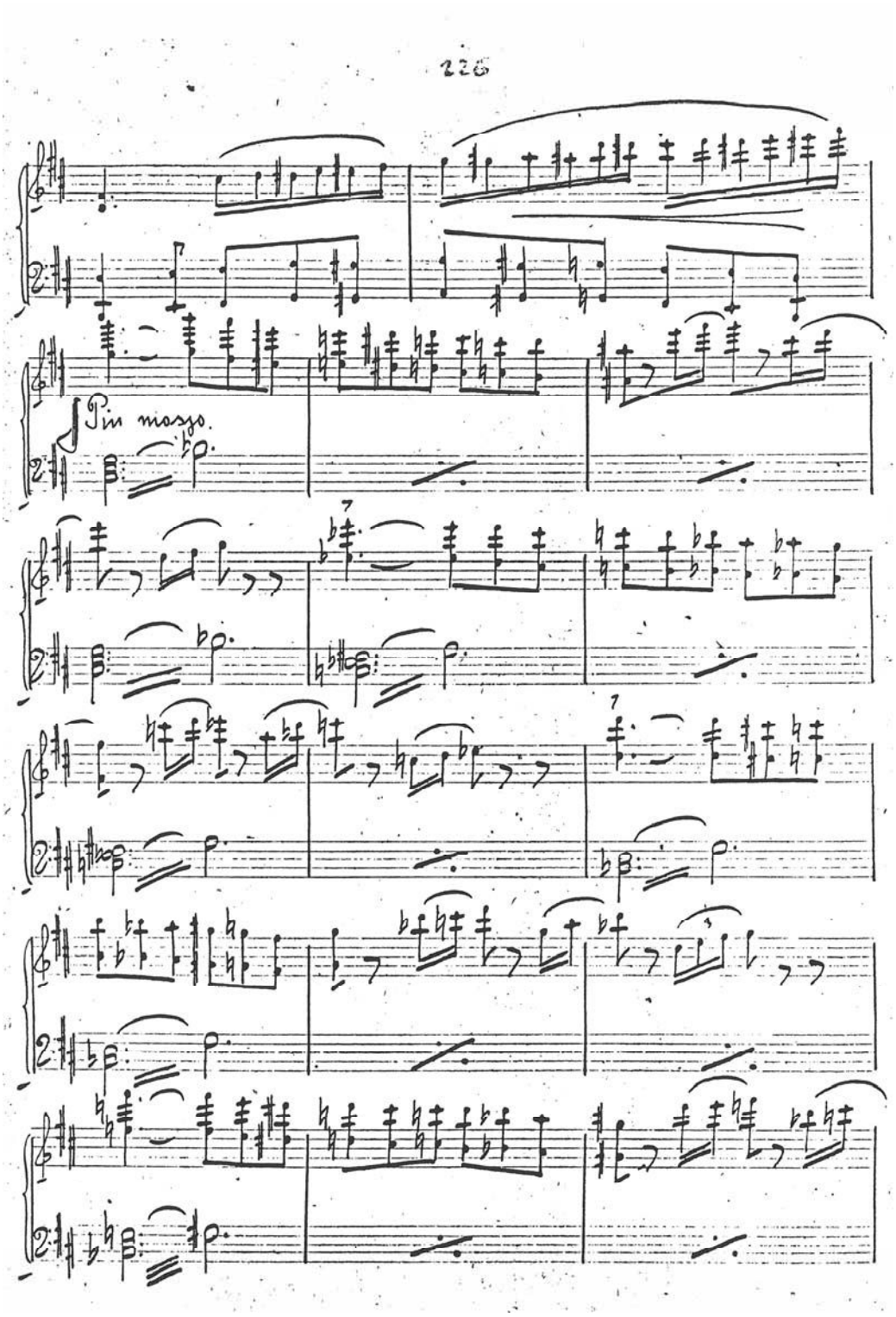
poco
cresc.
f
poco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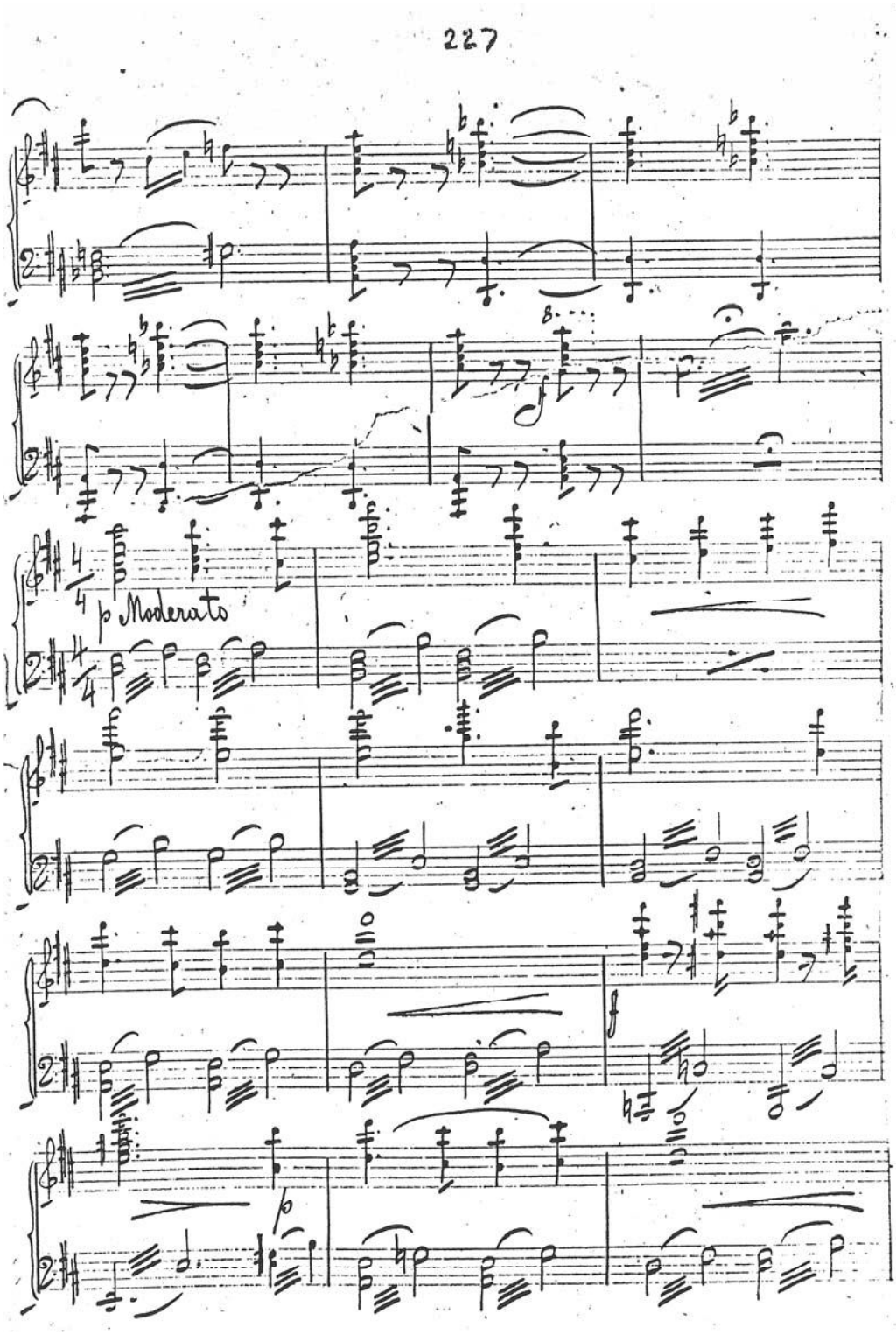
Più mosso.


227
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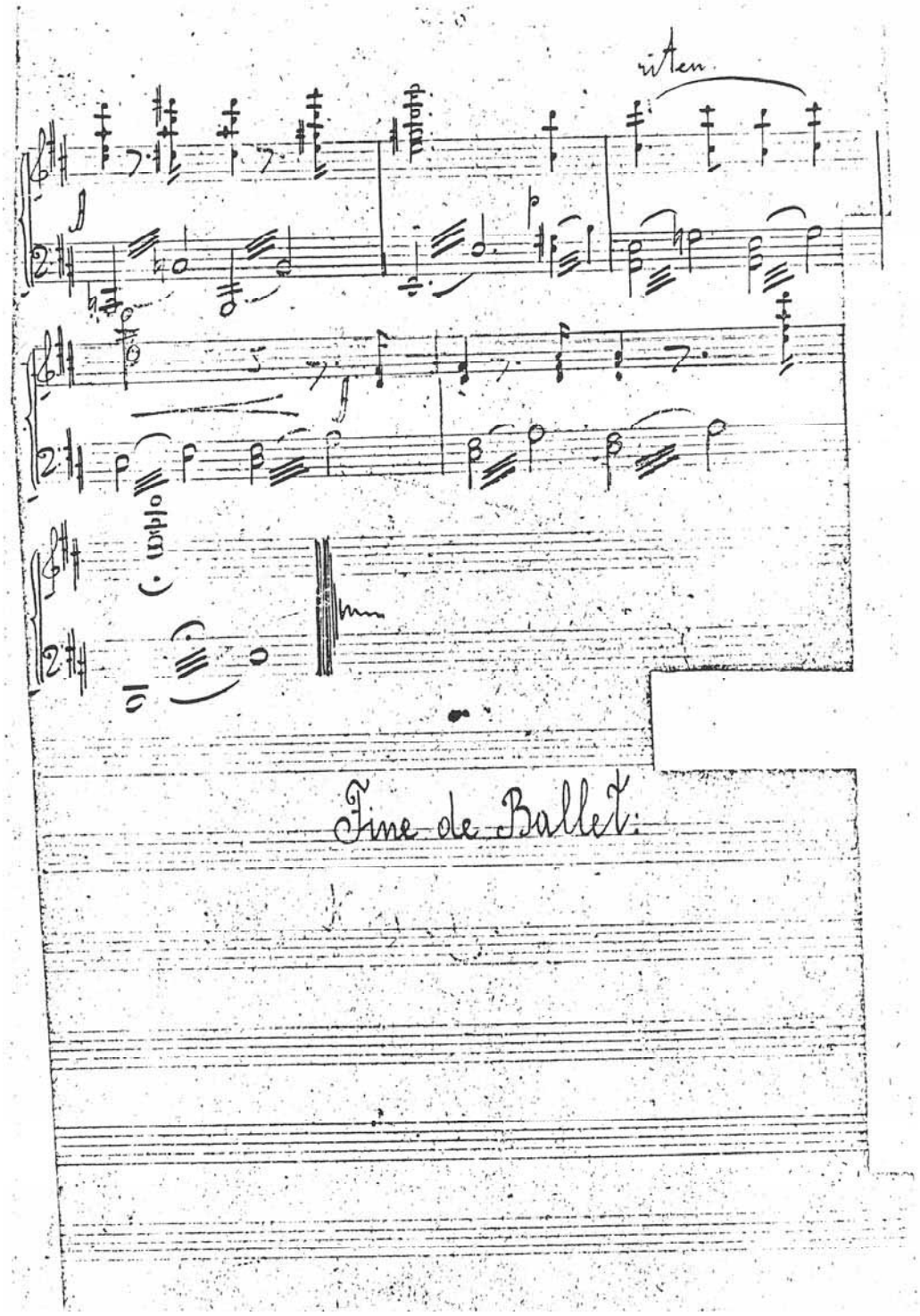
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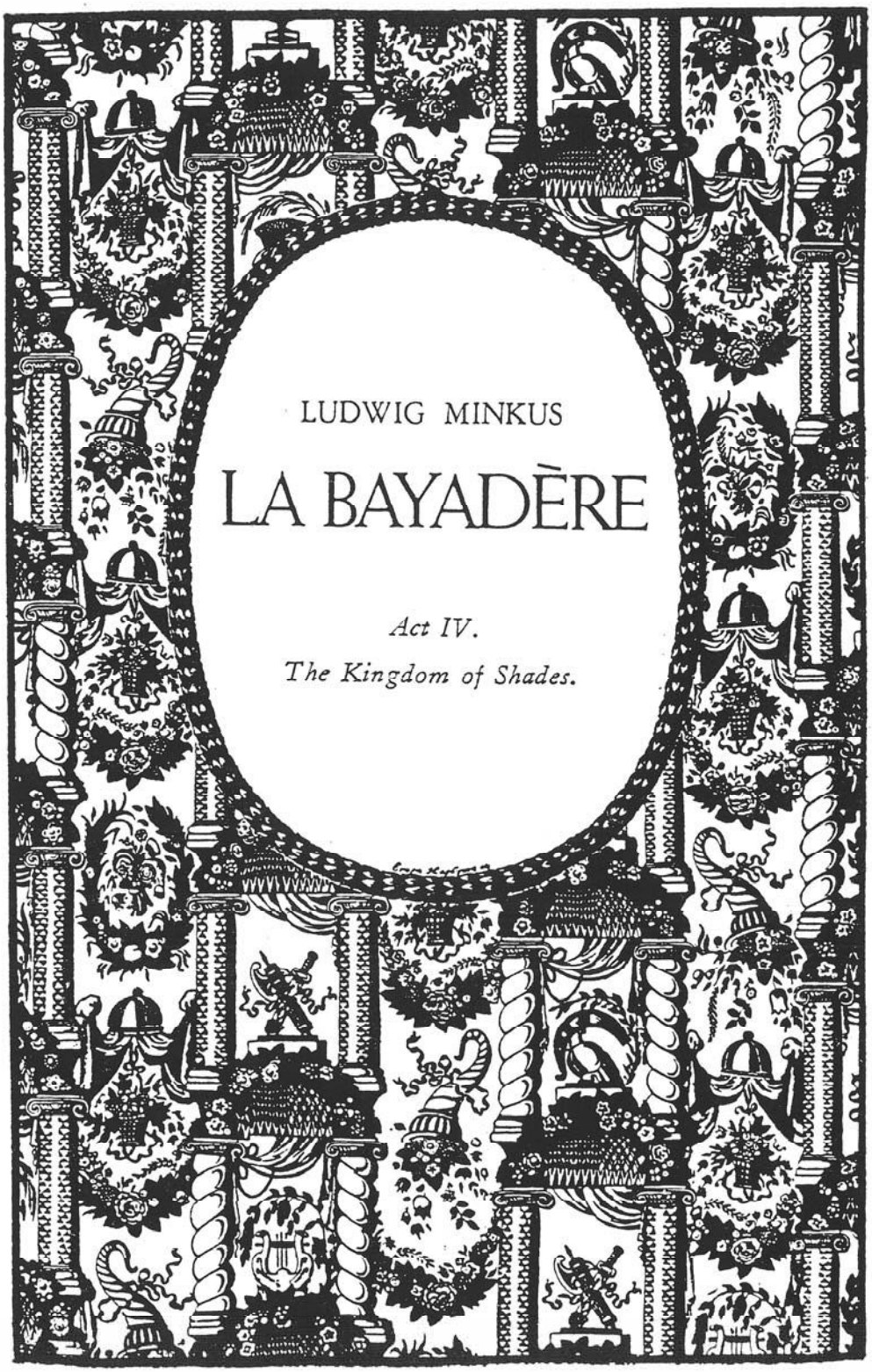
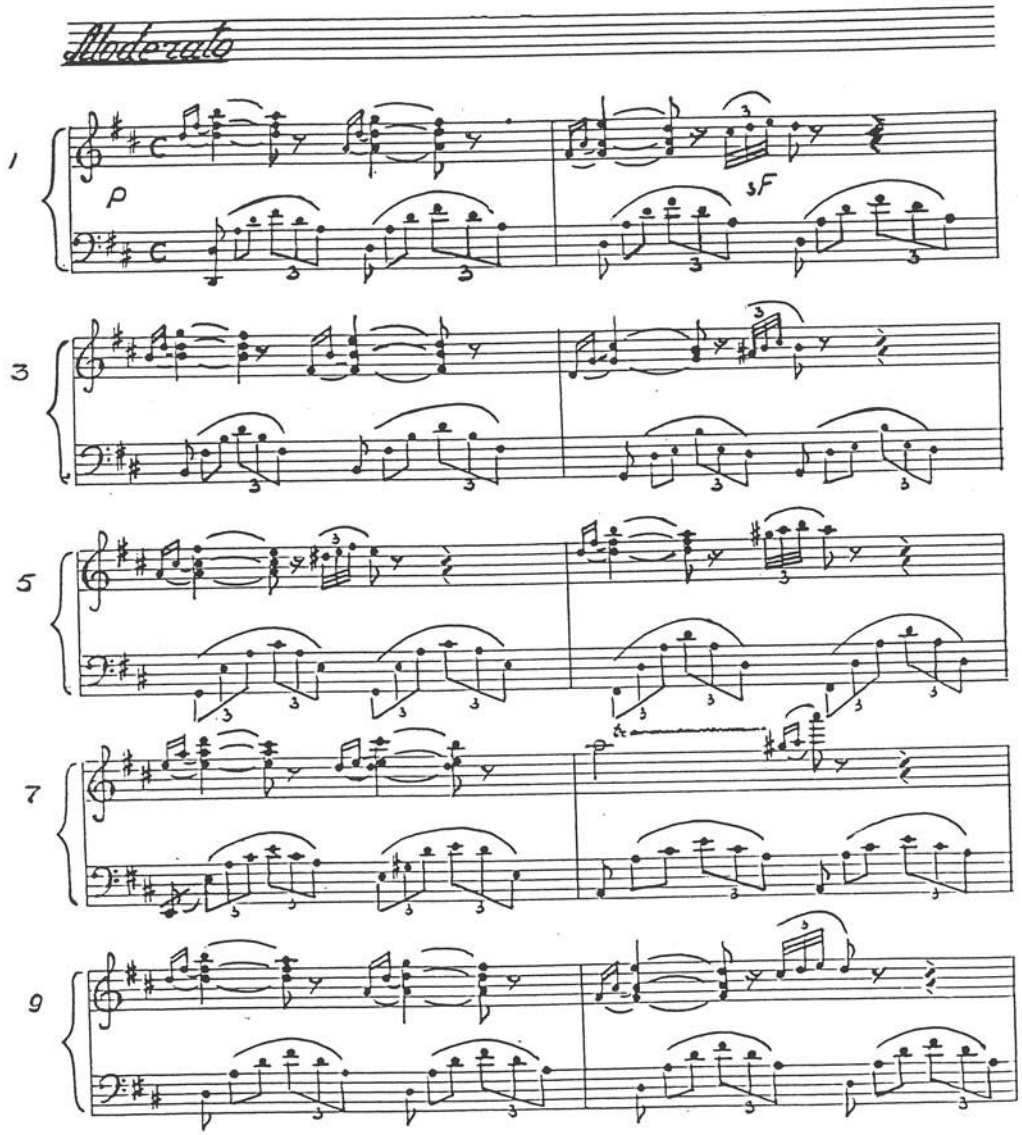
Fine de Ballet.

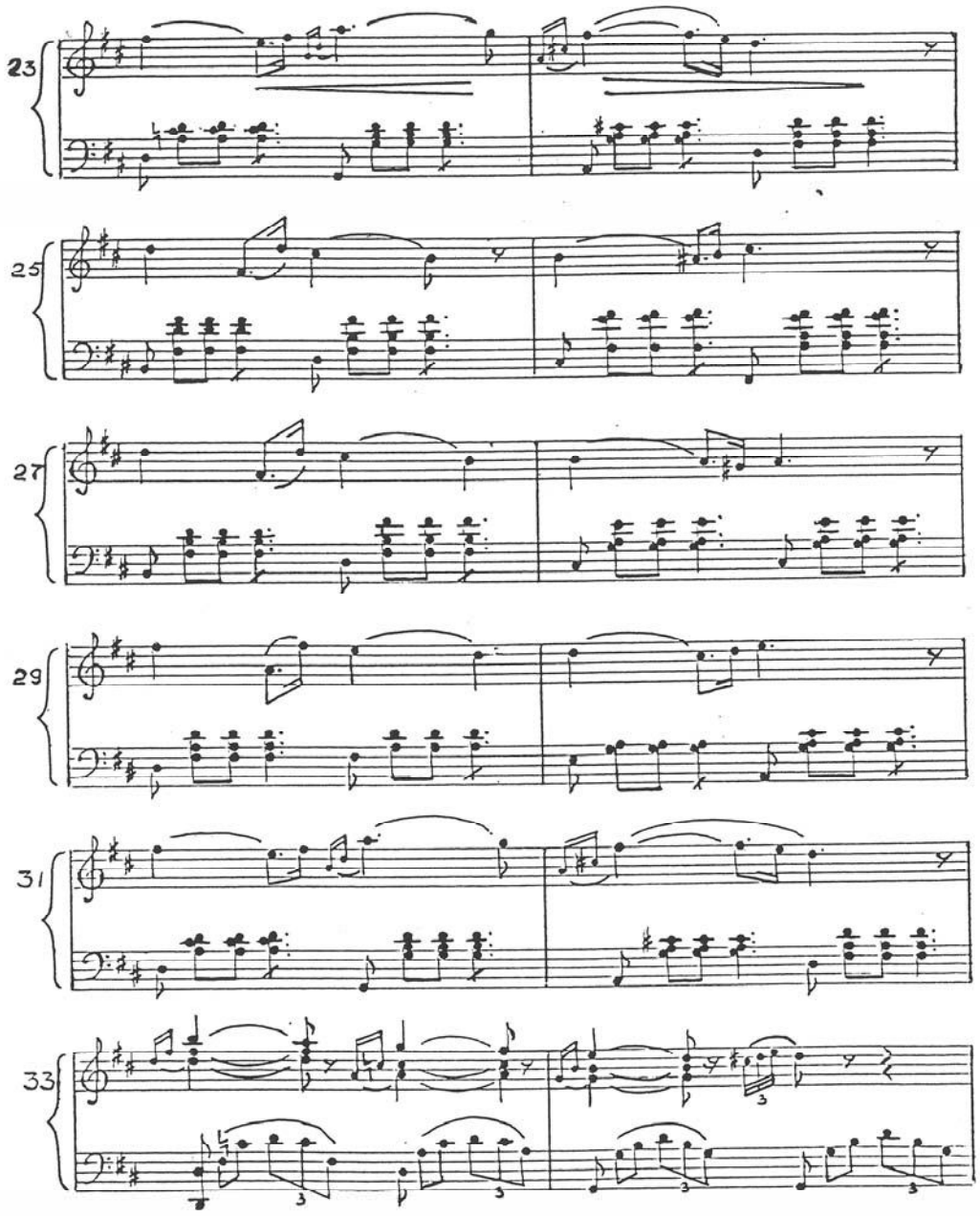

LUDWIG MINKUS
LA BAYADÈRE
Act IV.
The Kingdom of Shades.

# LA BAYADÈRE

*Act IV. The Kingdom of Shades.*

*by*
LUDWIG MINKUS

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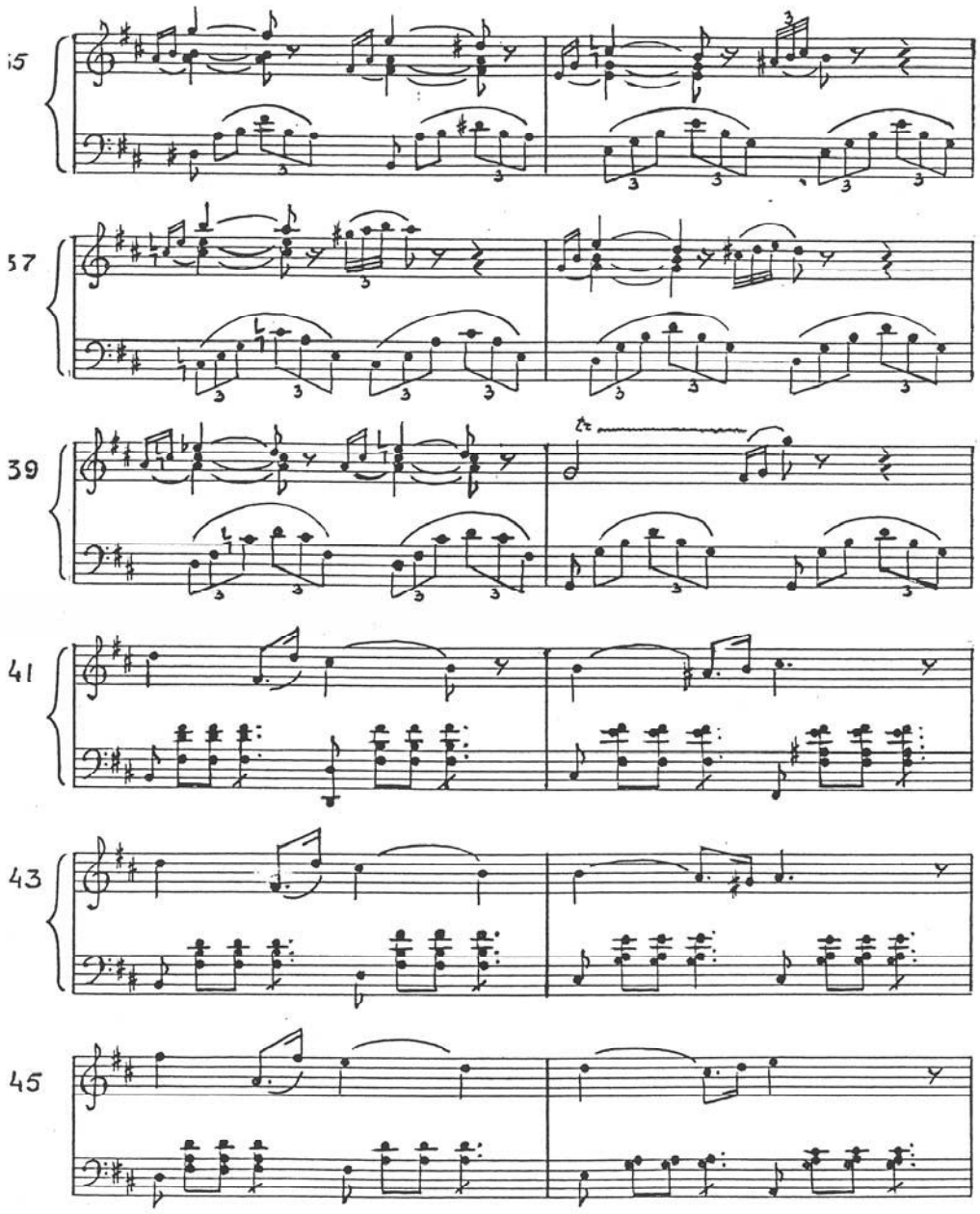
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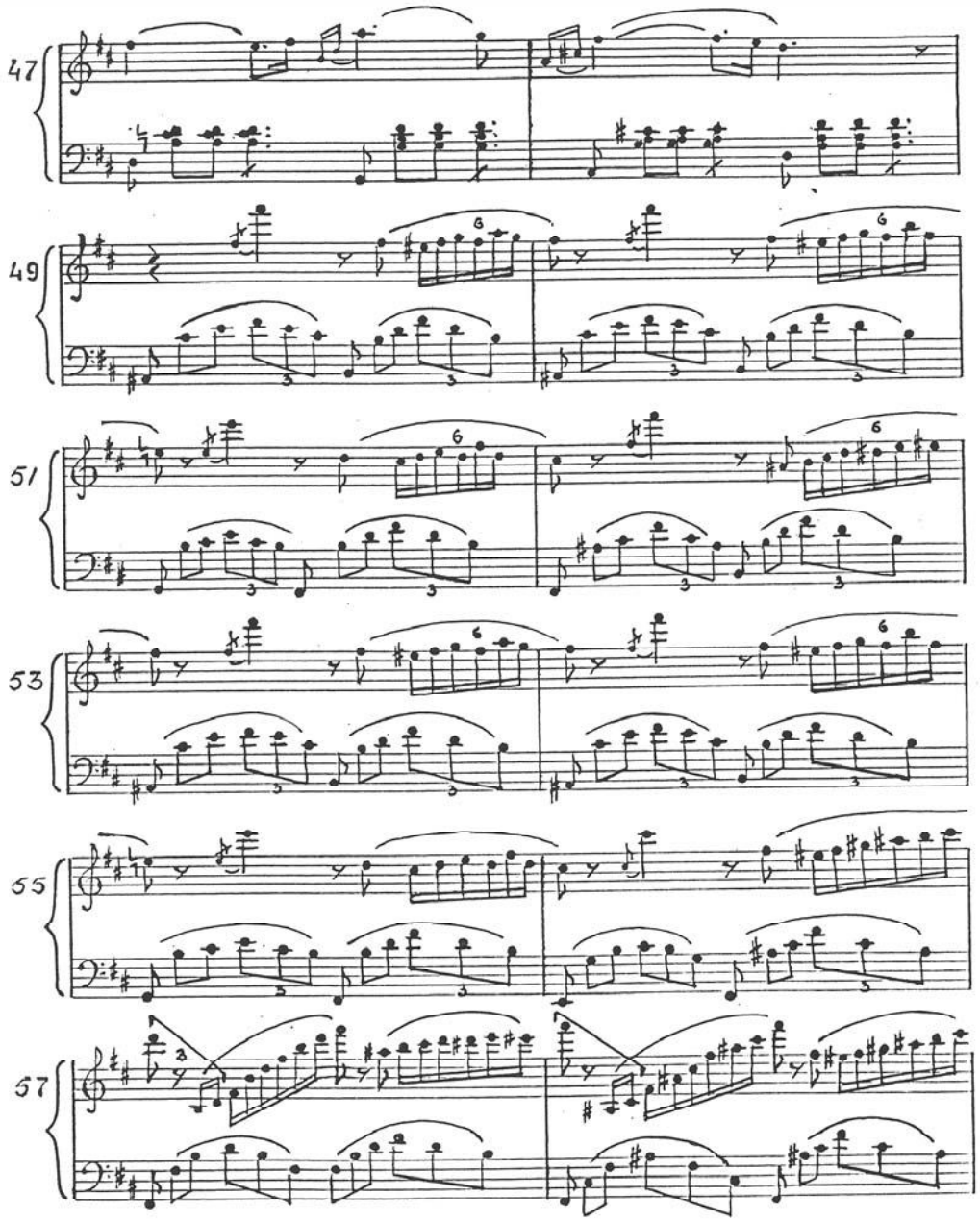
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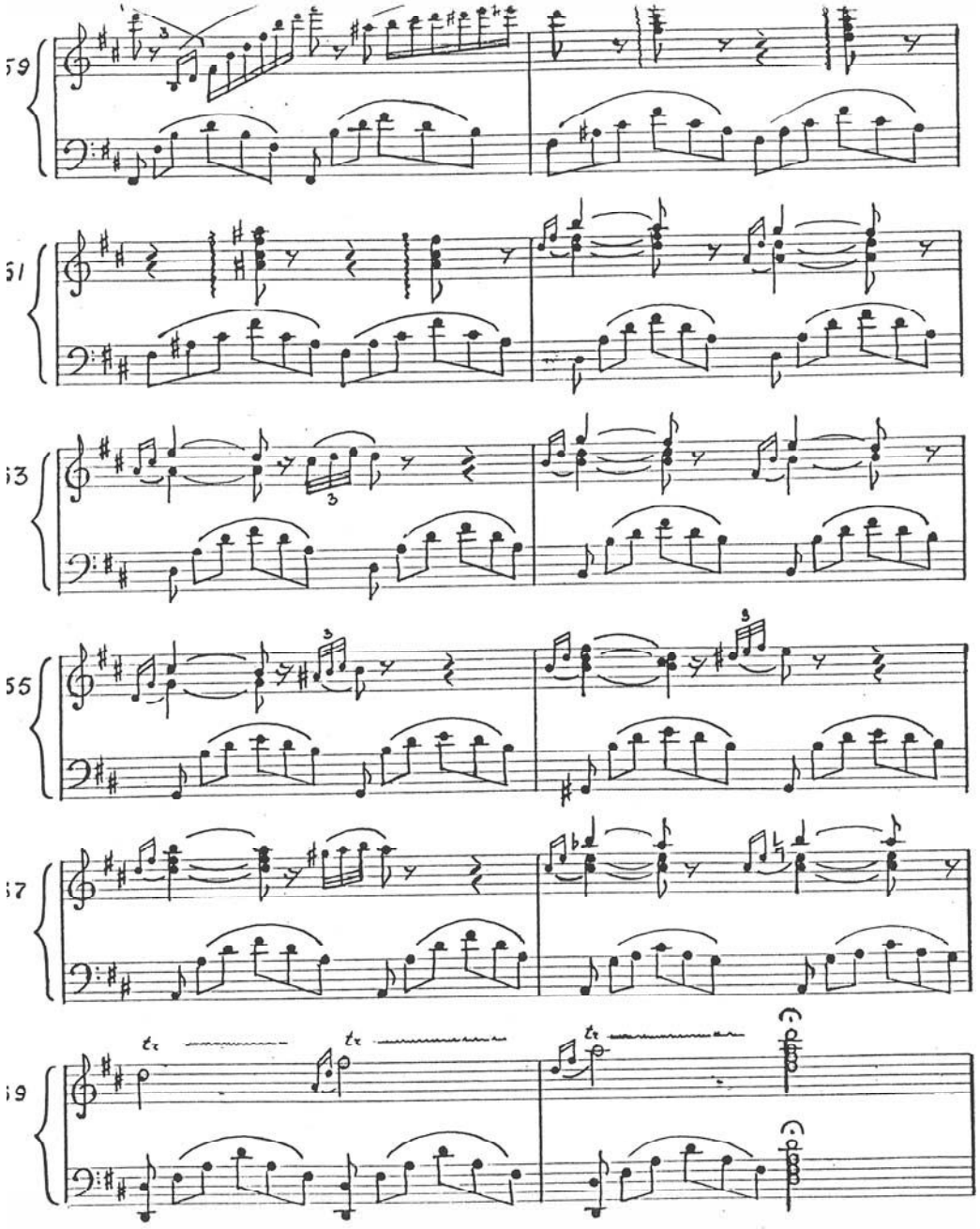
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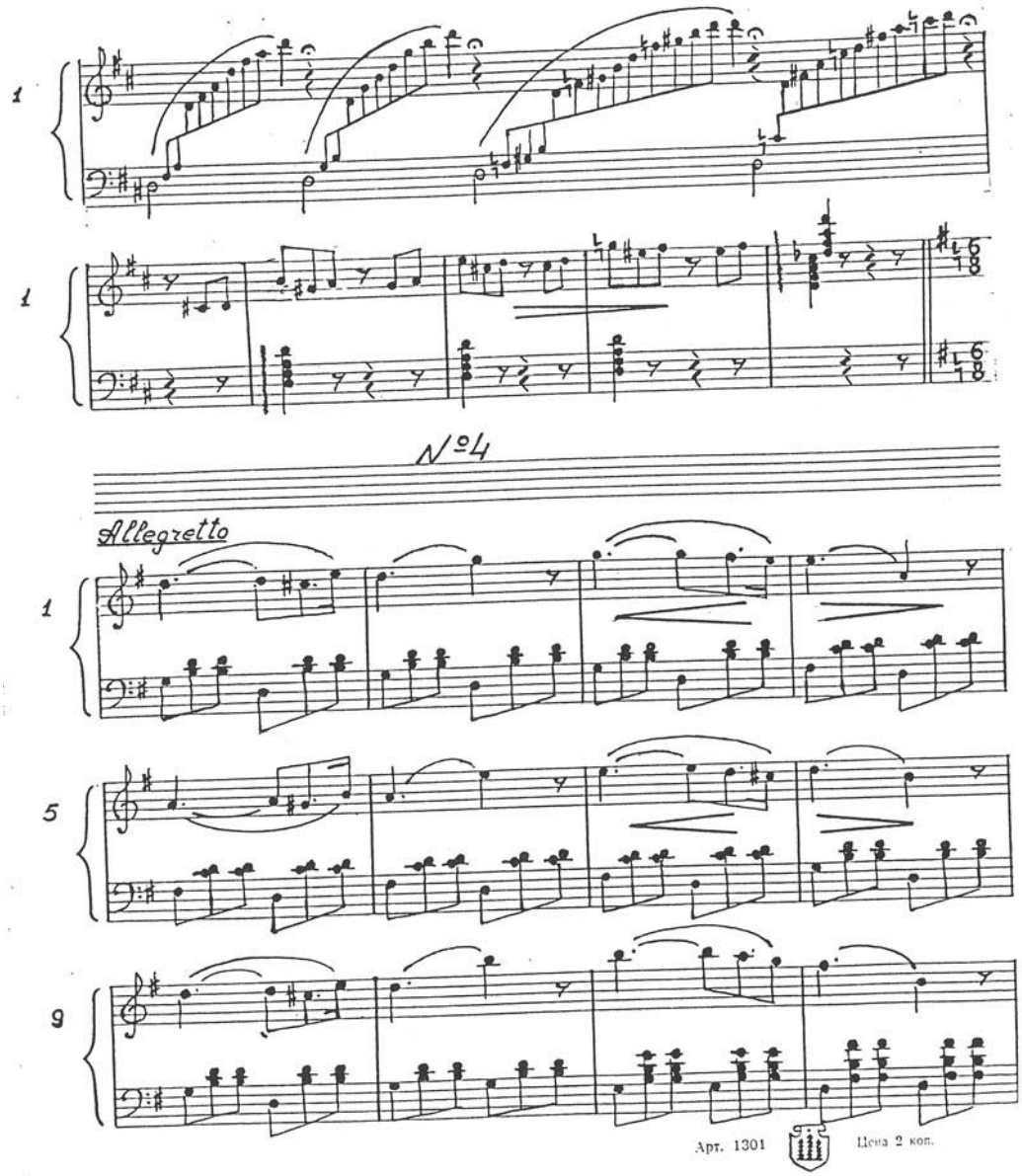
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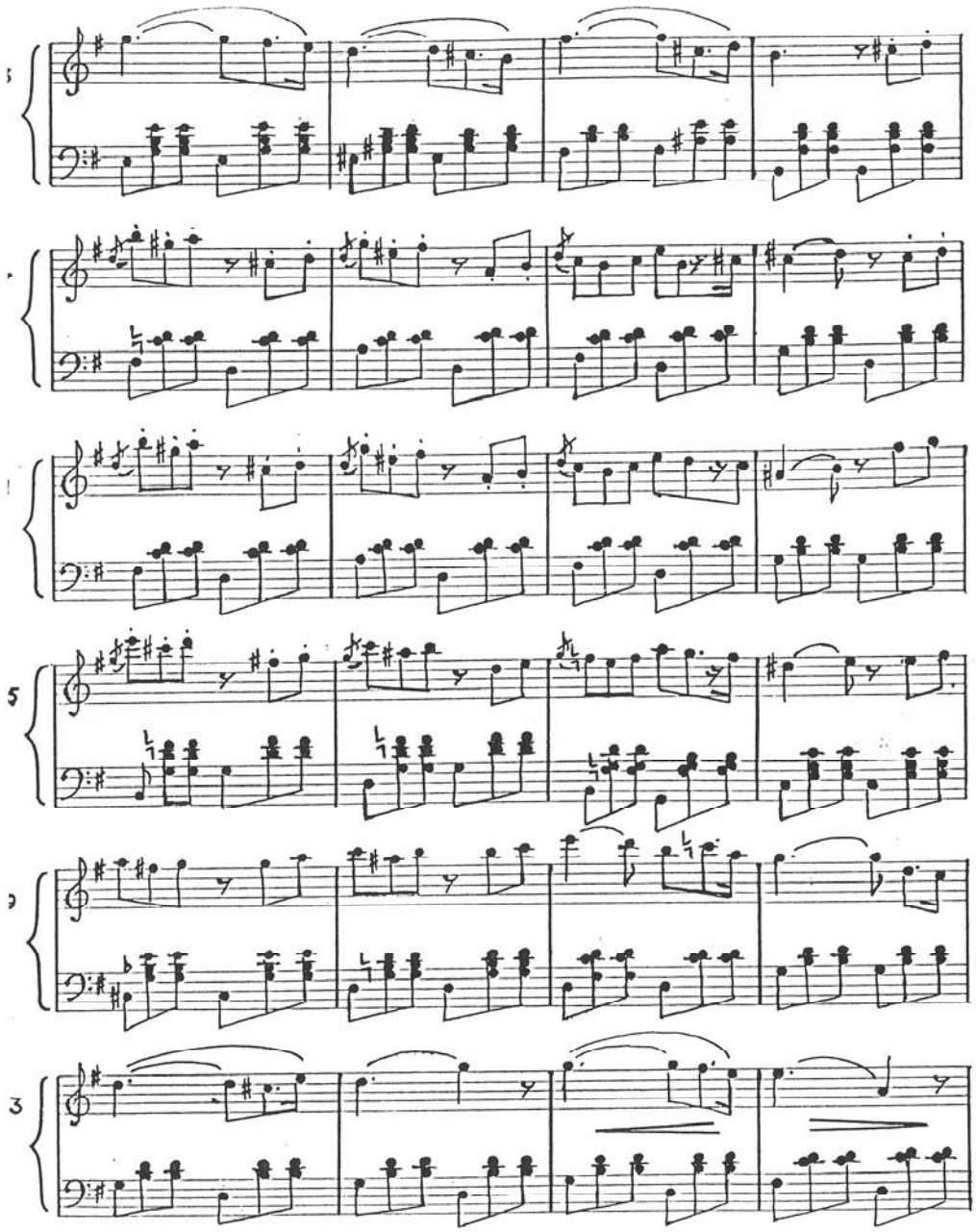
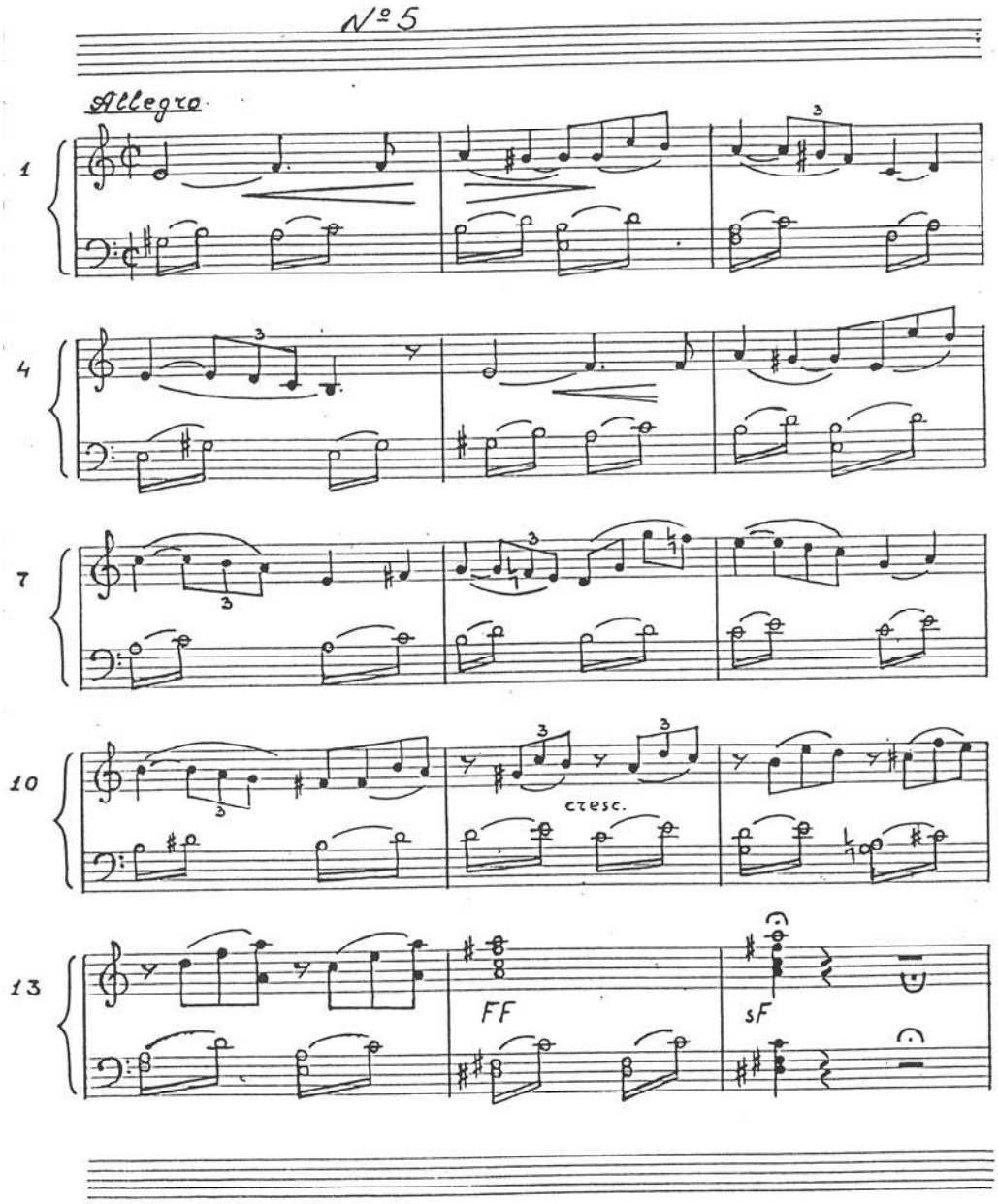
1
№4
Allegretto
1
5
9
Арт. 1301
Цена 2 коп.

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Allegro
1
4
7
10
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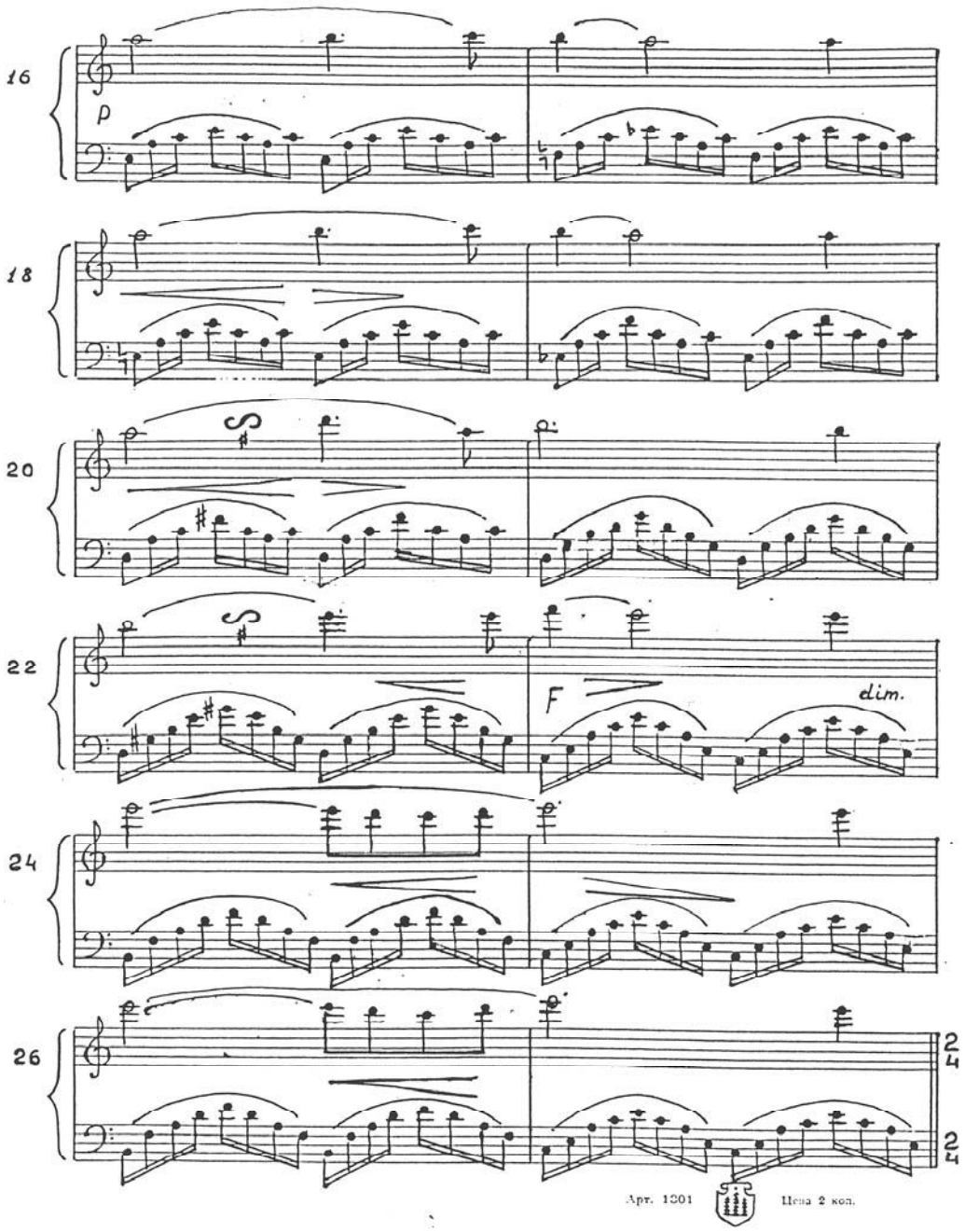
13
FF
sF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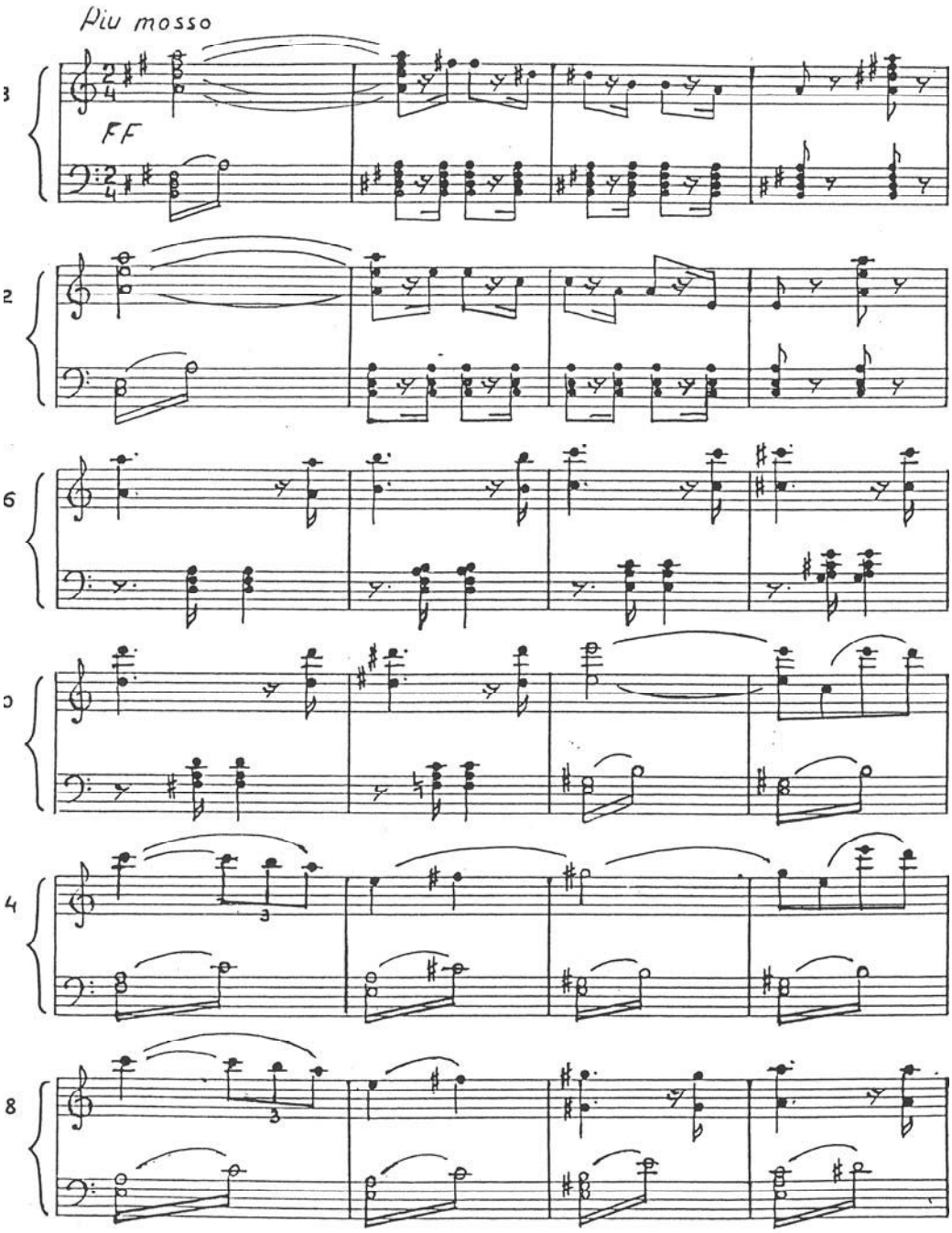
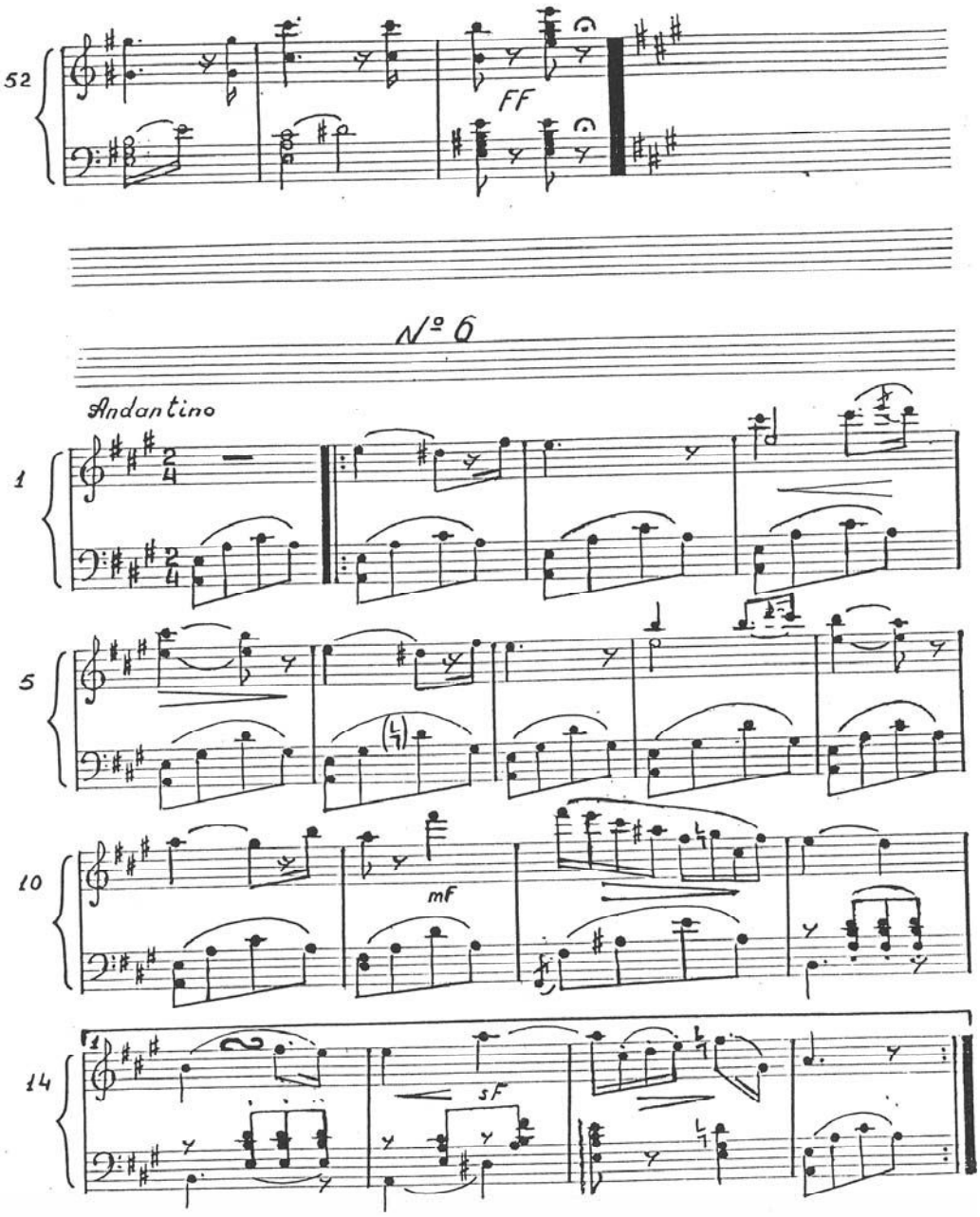
p
18
20
22
F
dim.
24
26
Арт. 1301
Цена 2 коп.


Piu mosso
FF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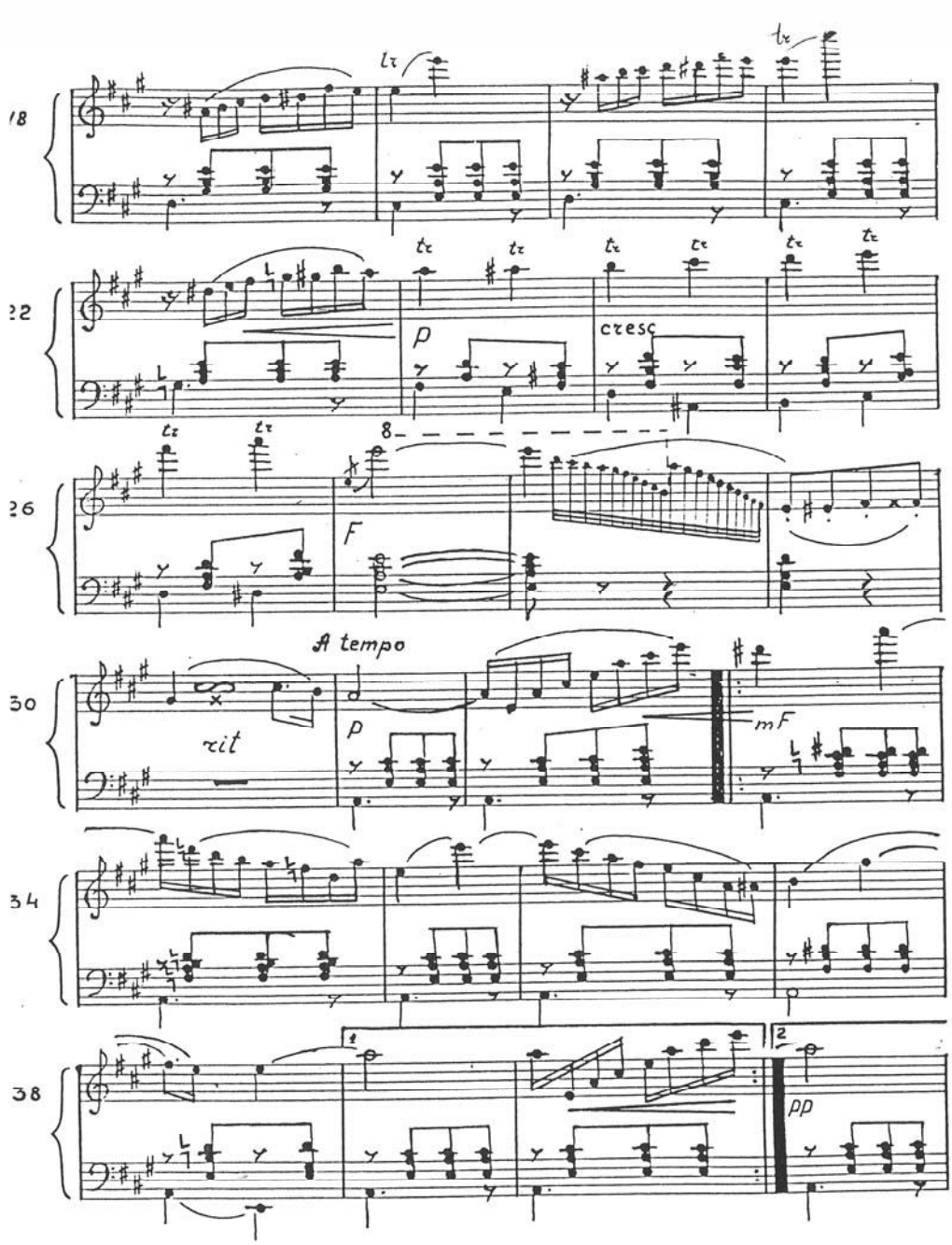
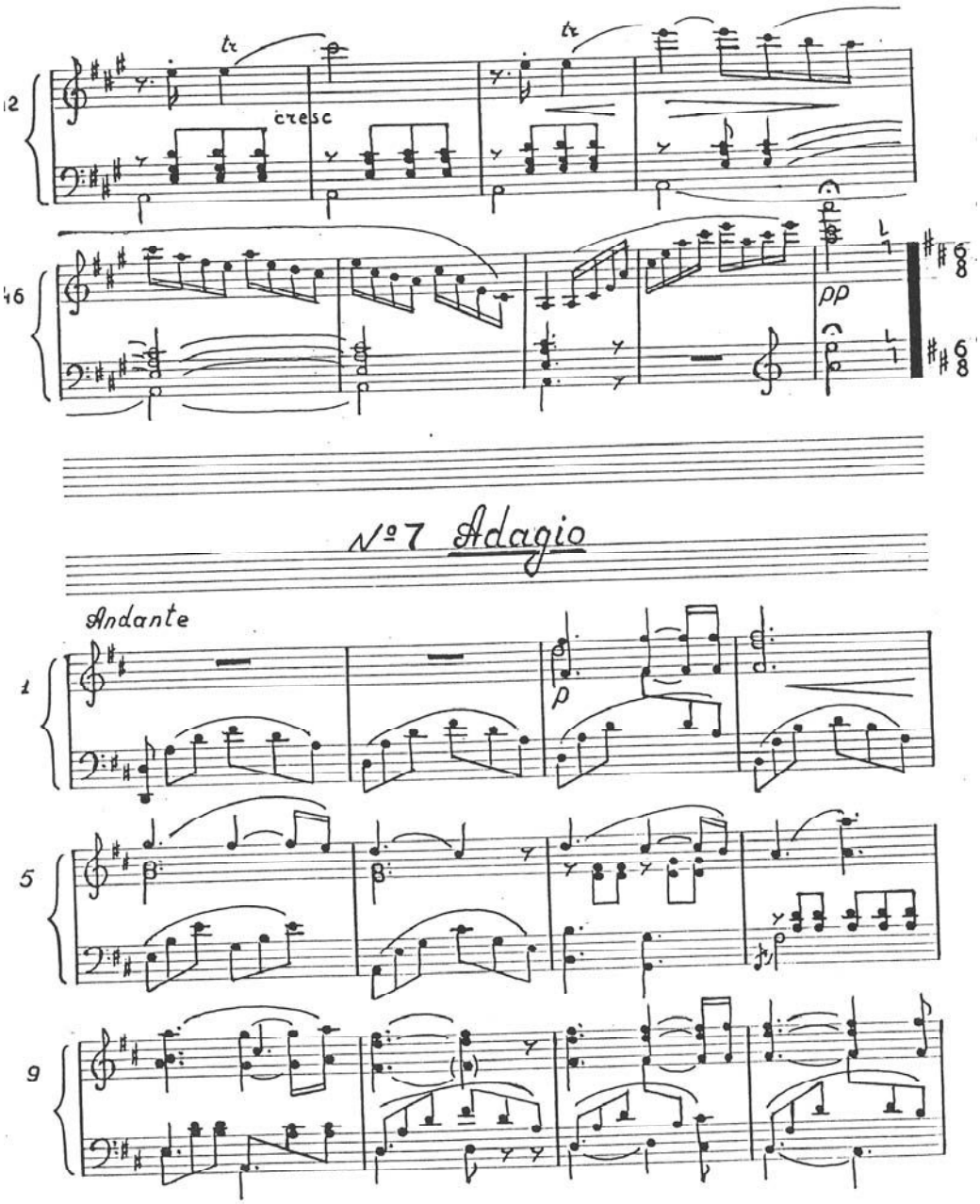
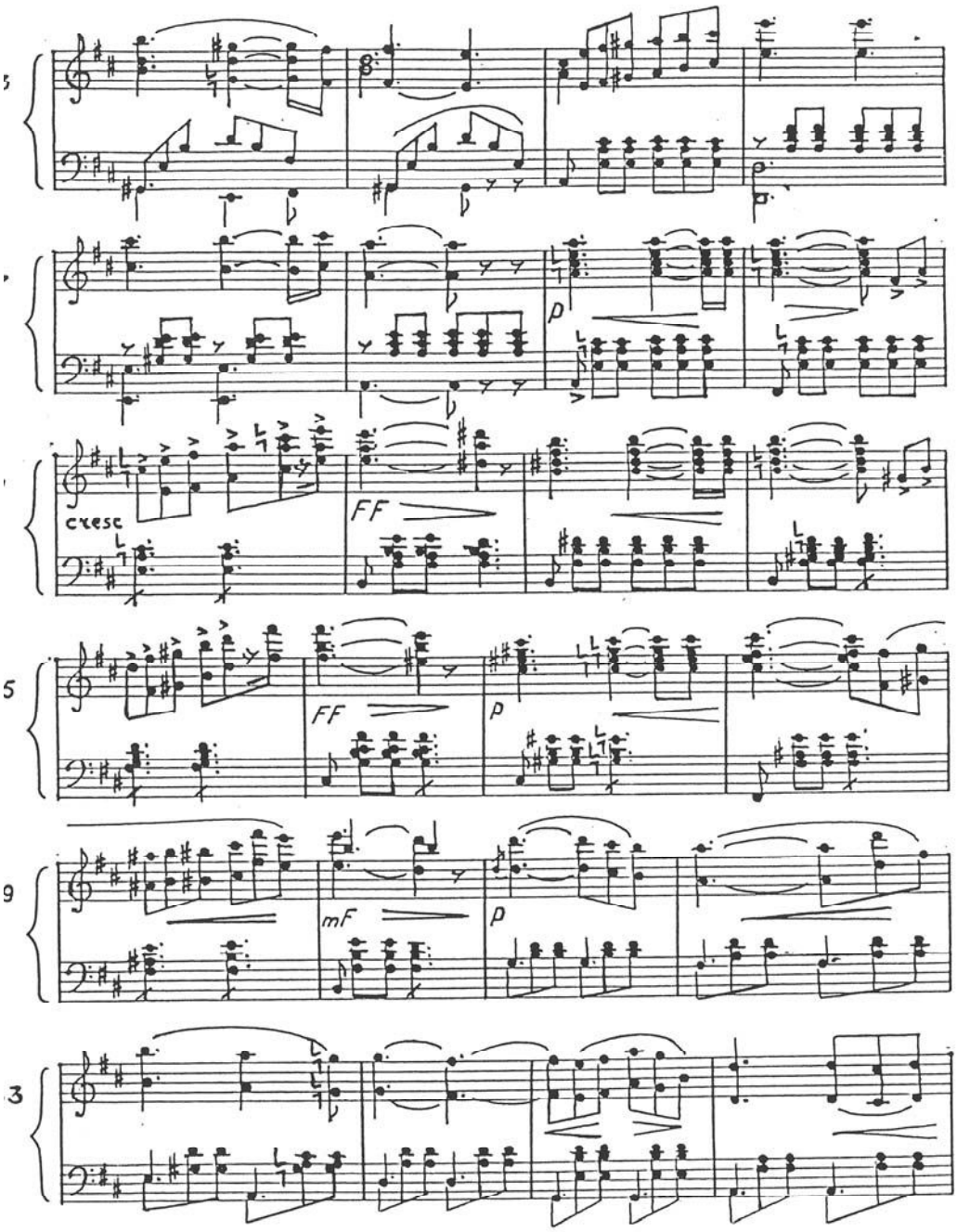
FF
Nº 6
Andantino
1
5
10
mF
14
sF


18
22
p
cresc
26
F
8
30
A tempo
rit
p
mF
34
38
1
2
pp


tr
cresc
tr
pp
№7 Adagio
Andante
p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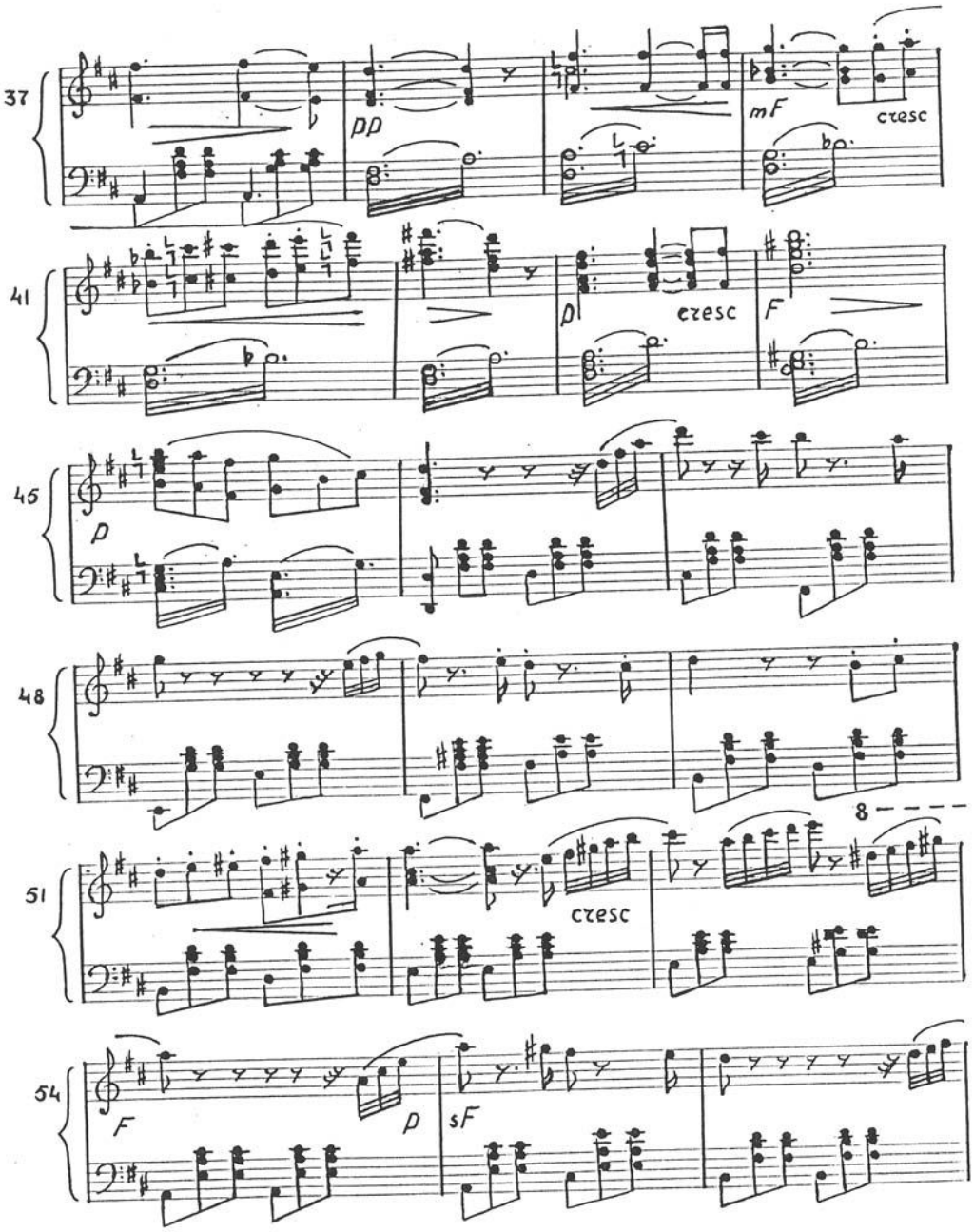
cresc
FF
5
FF
p
9
mF
p
3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mF
cresc
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p
cresc
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cresc
54
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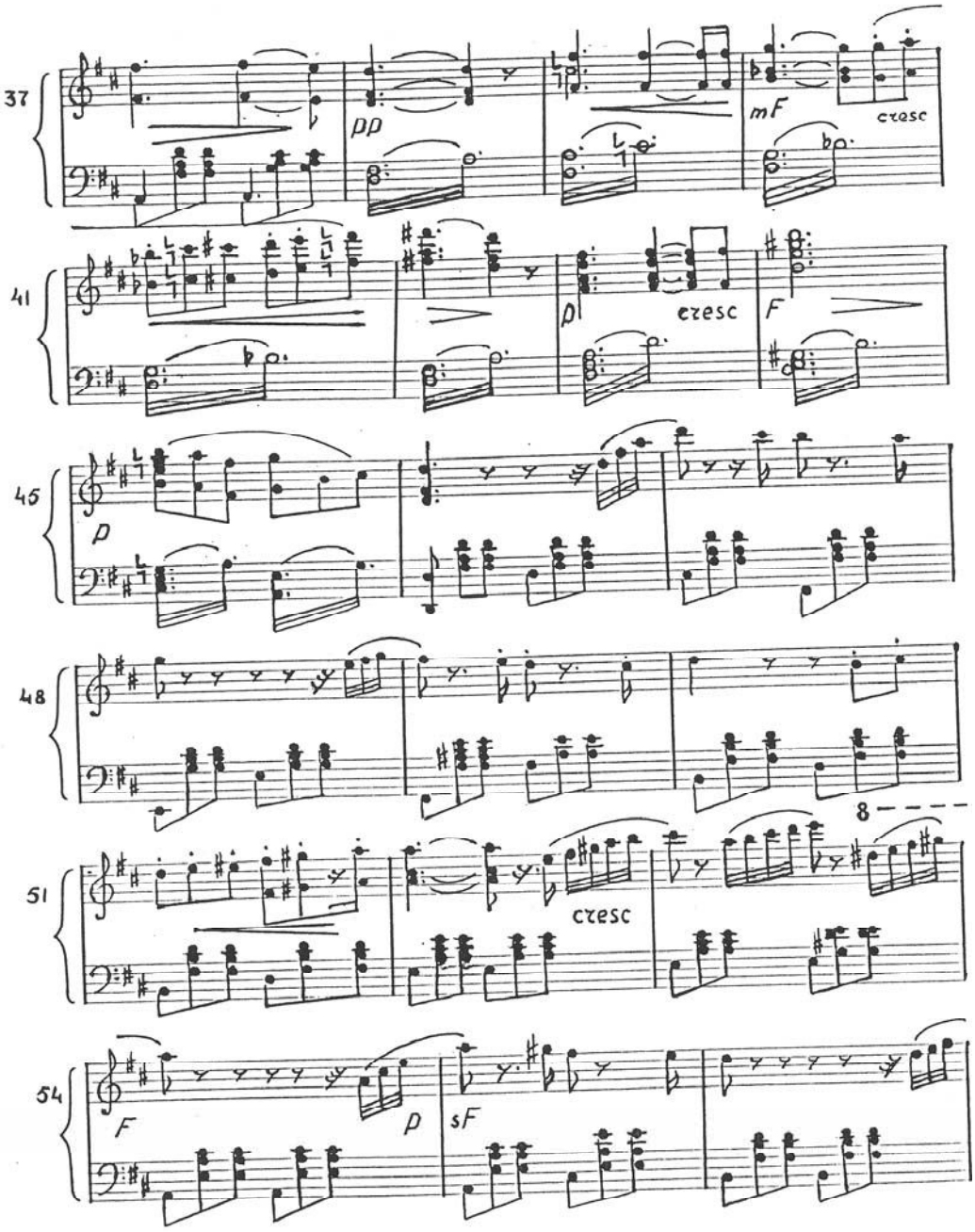
p
sF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pp
mF
czesc
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czesc
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45
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48
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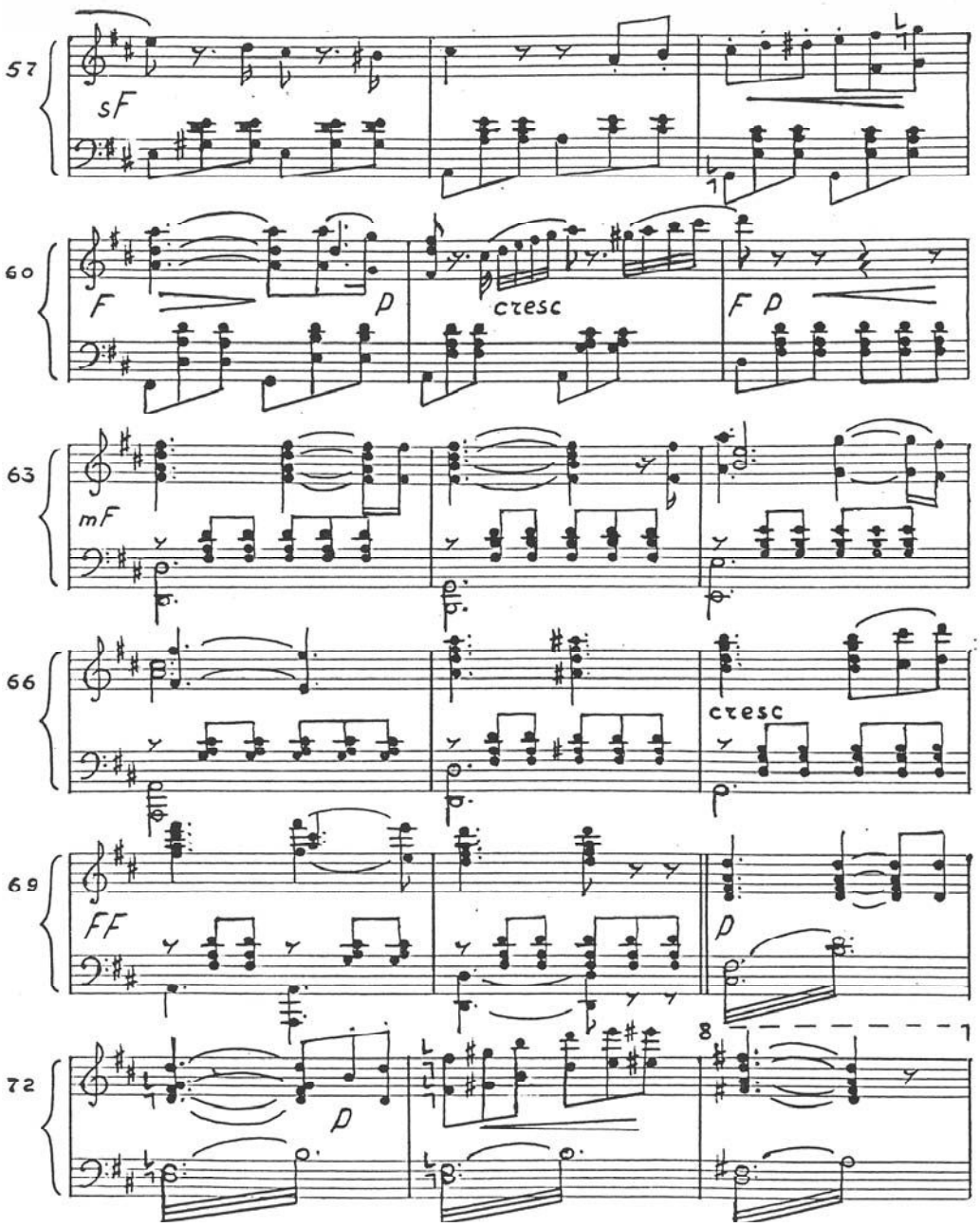
54
F
p
sF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F p
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mF
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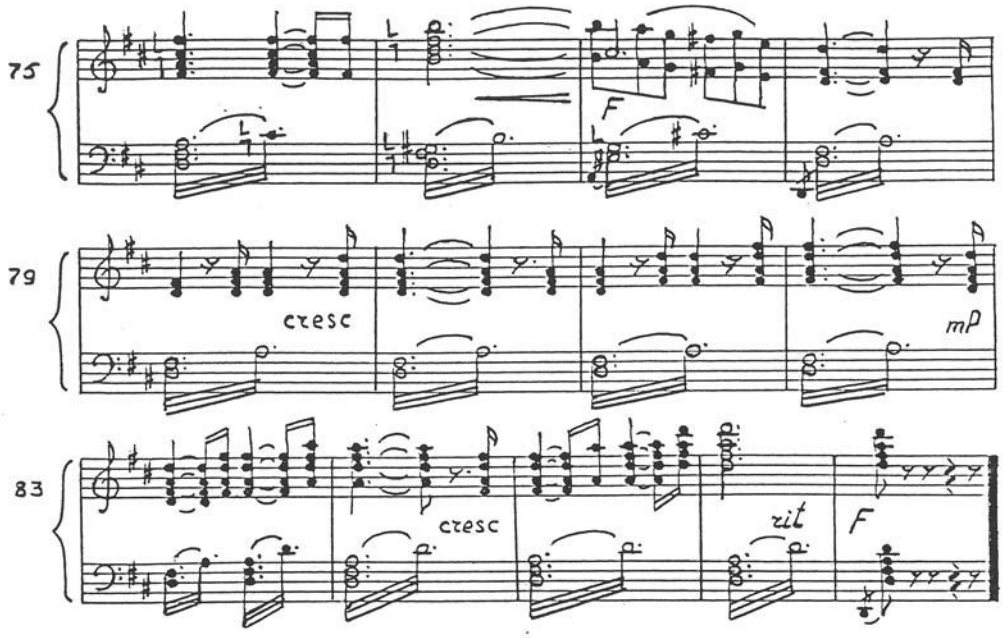
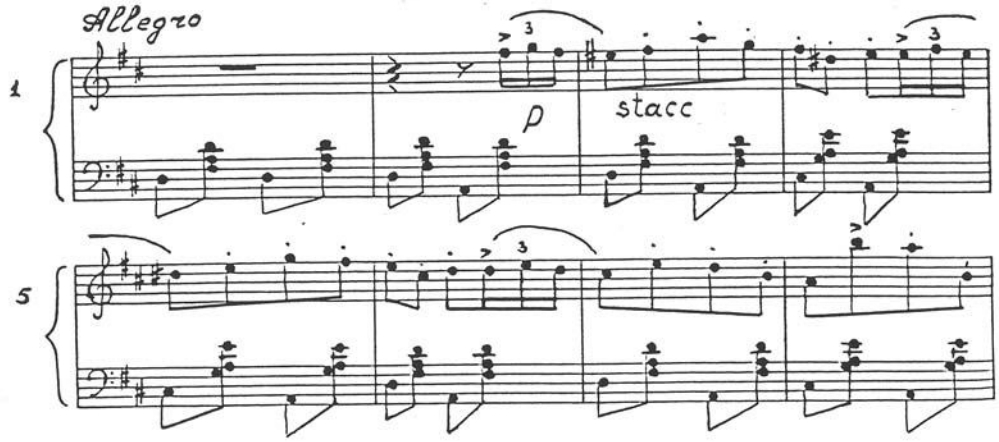
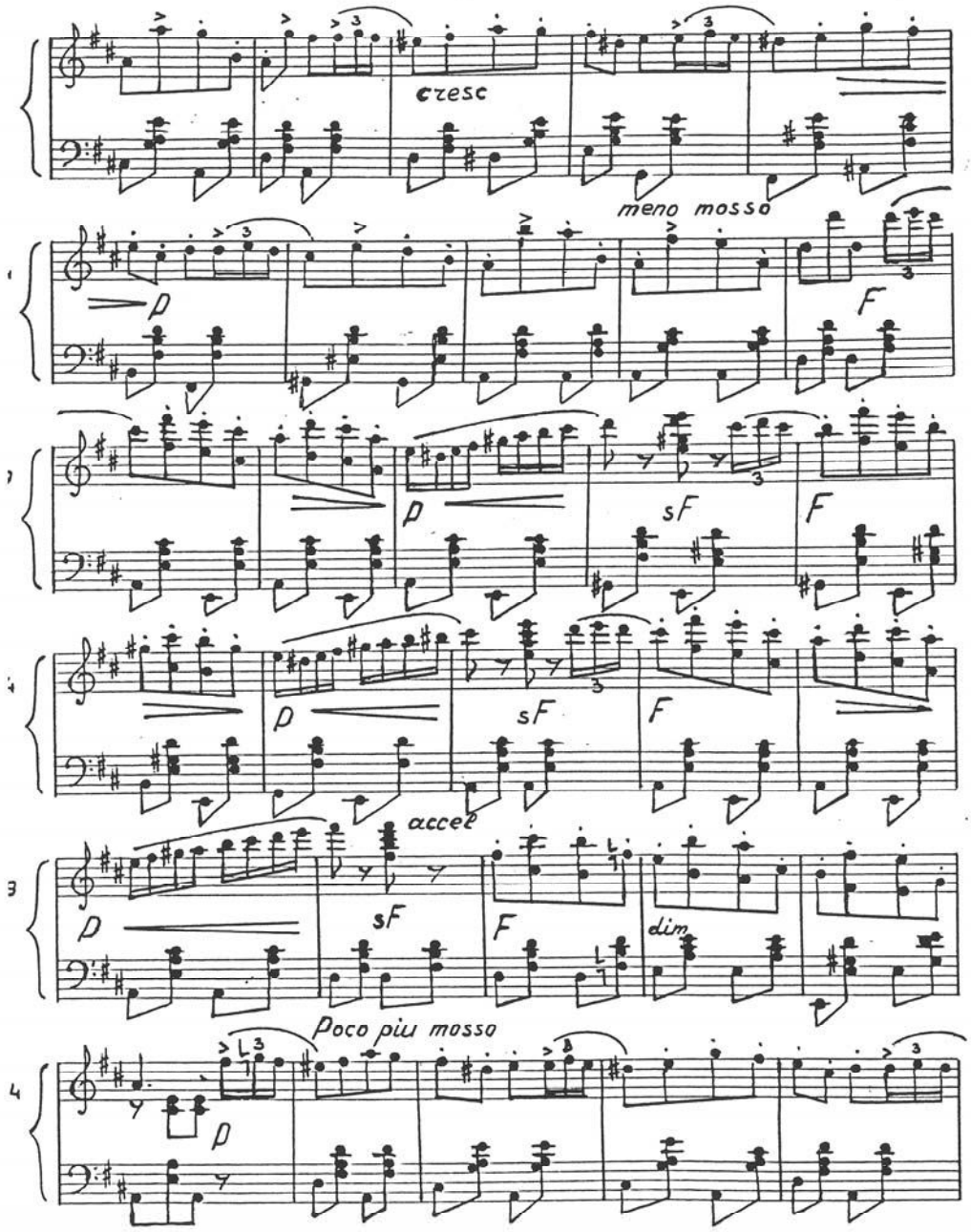
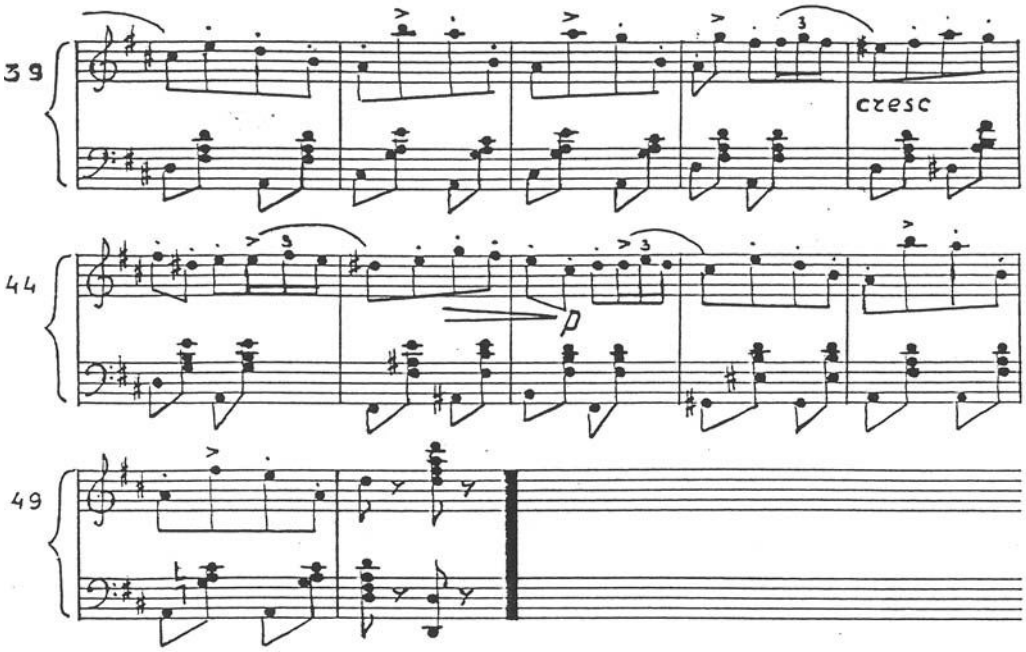
cresc
69
FF
p
72
p
8



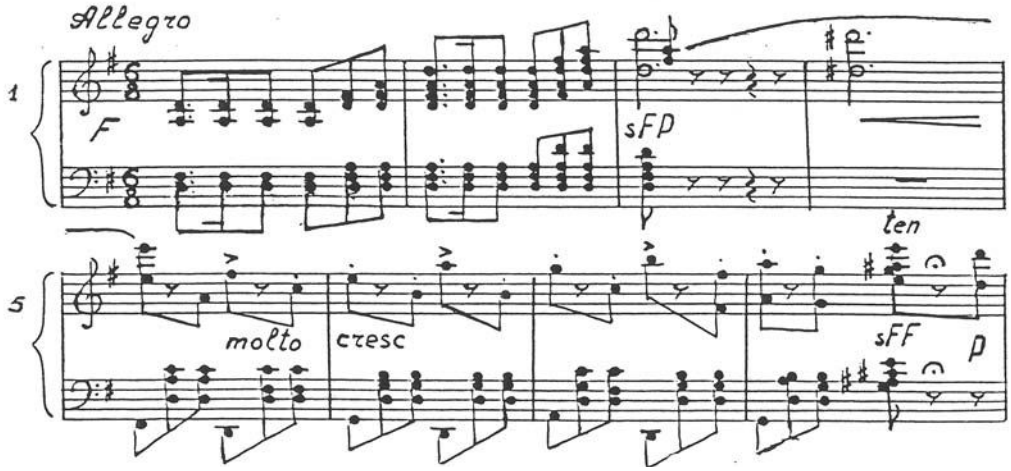

## Variation

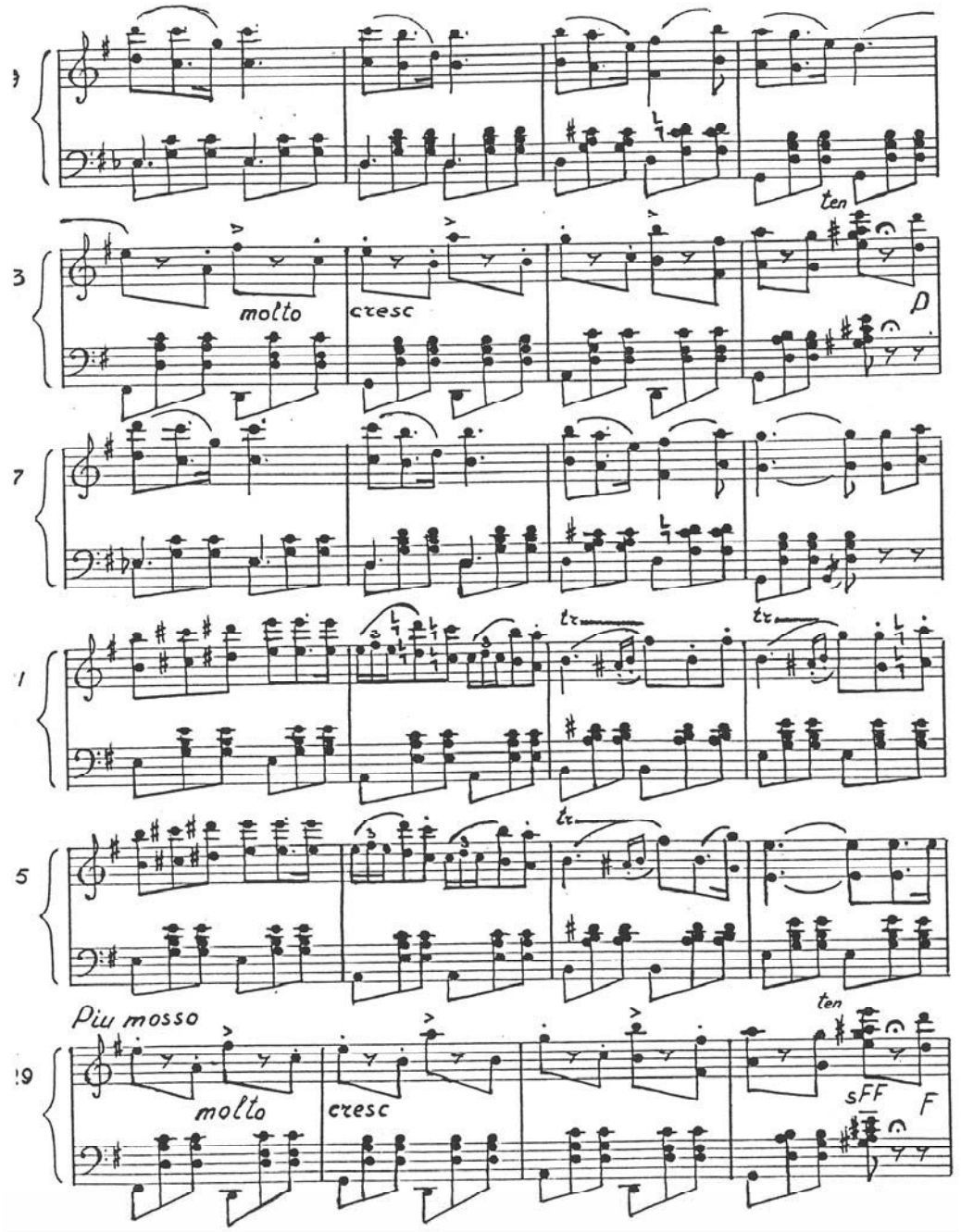


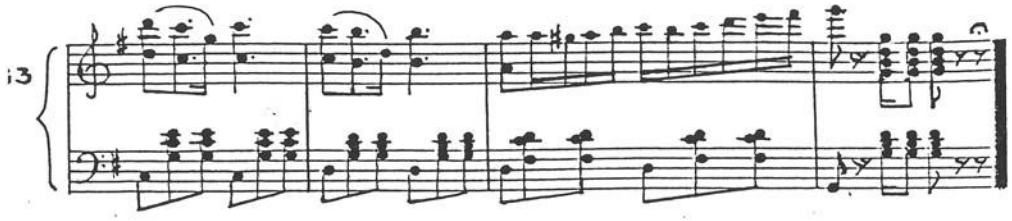

cresc
meno mosso
p
F
p
sF
F
p
sF
F
accel
p
sF
F
dim
Poco più mosso
p



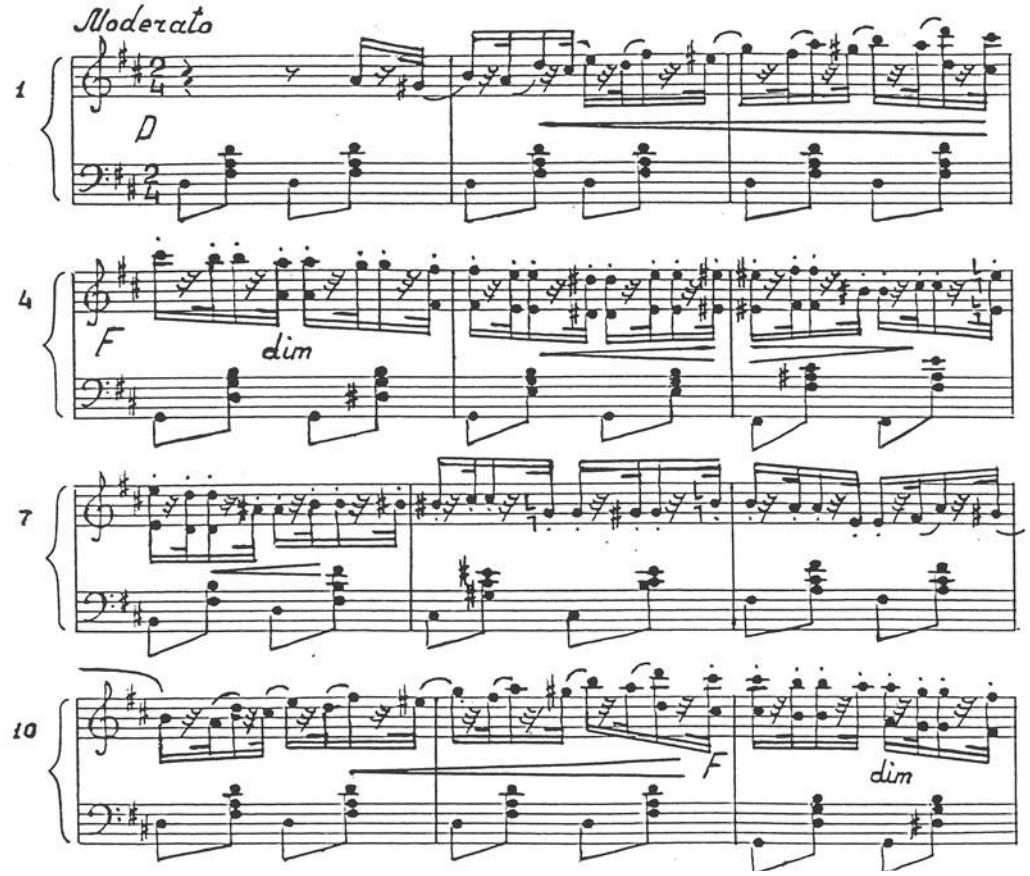

## 9. Variation

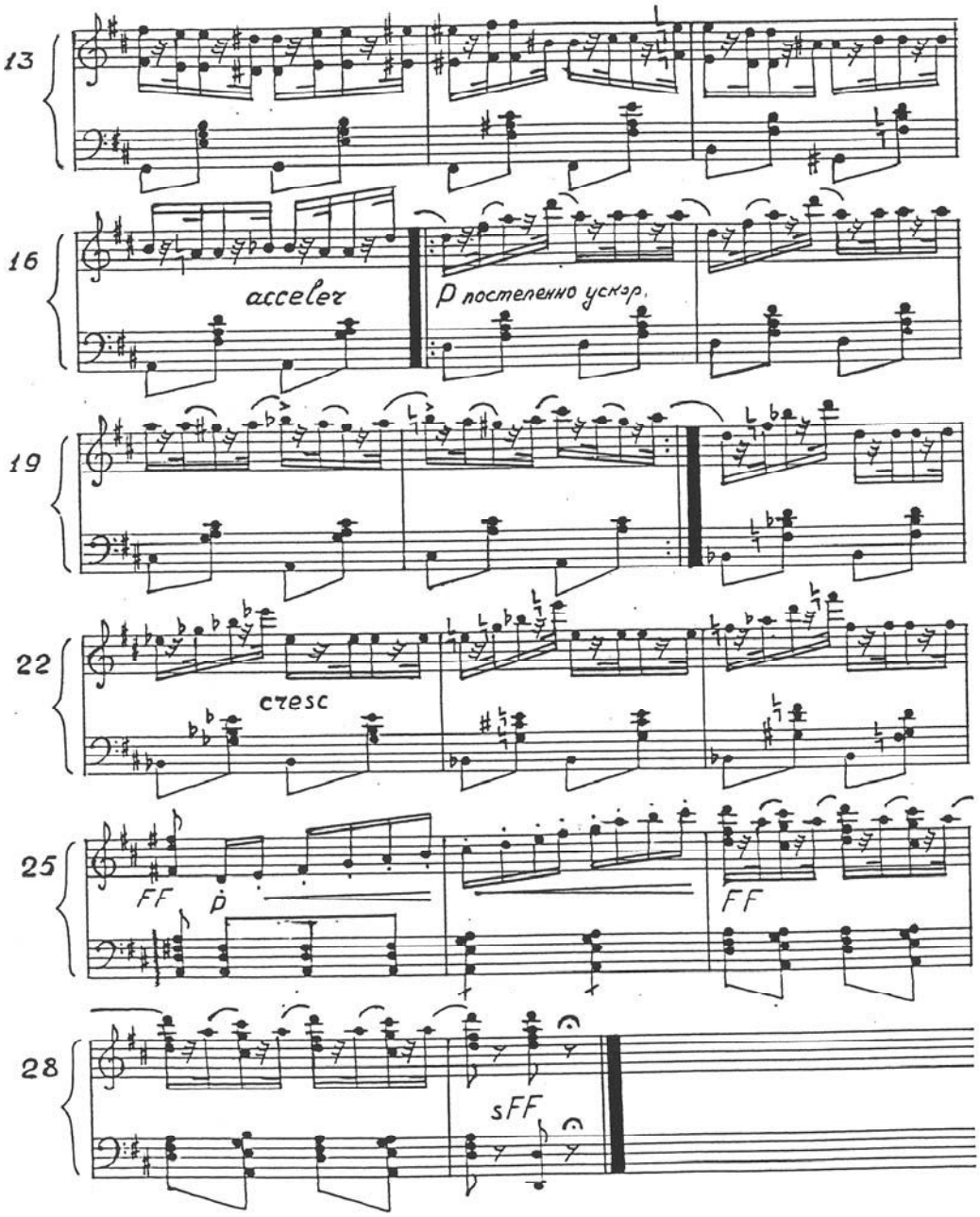



ten
molto
cresc
p
tr
tr
tr
ten
Più mosso
molto
cresc
sFF
F

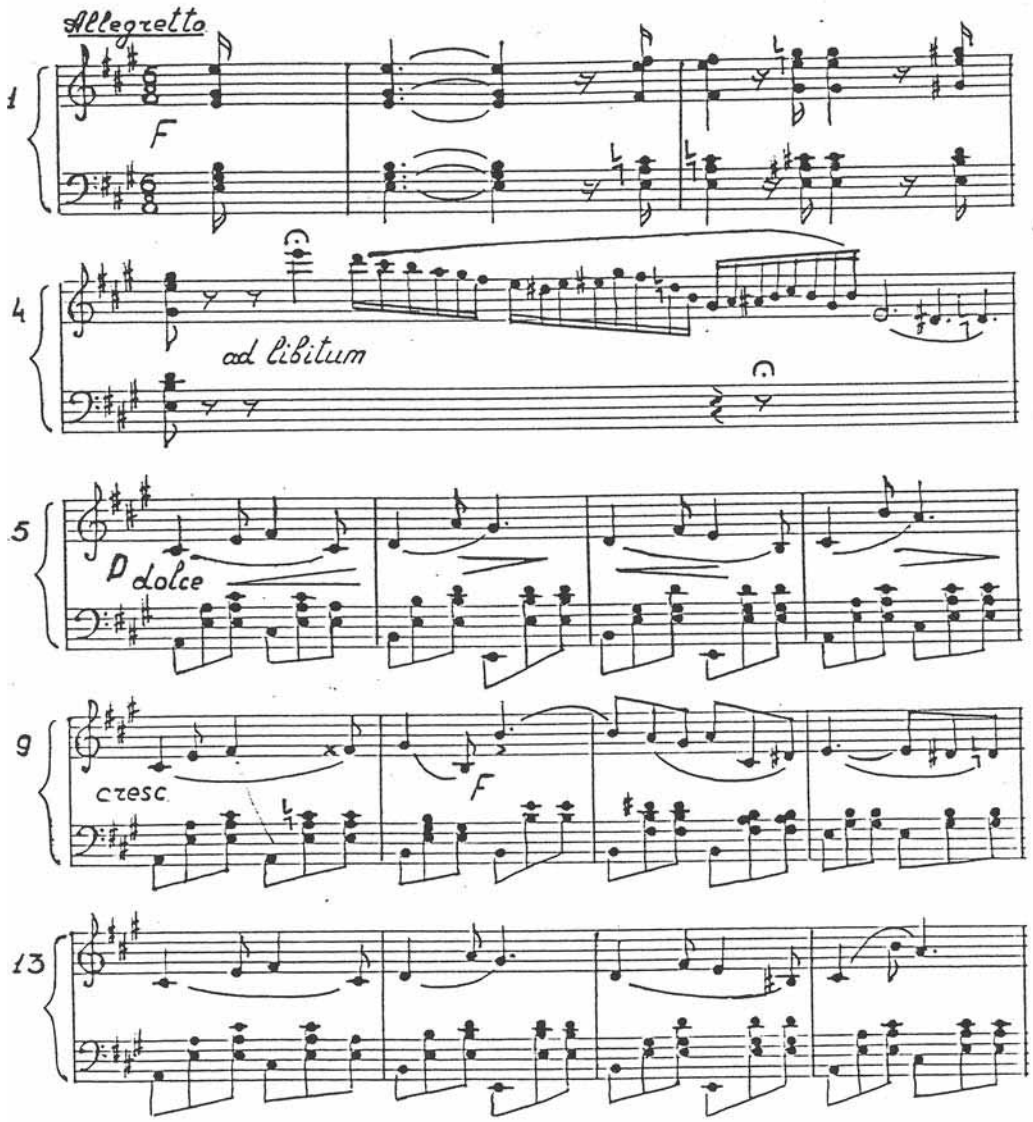


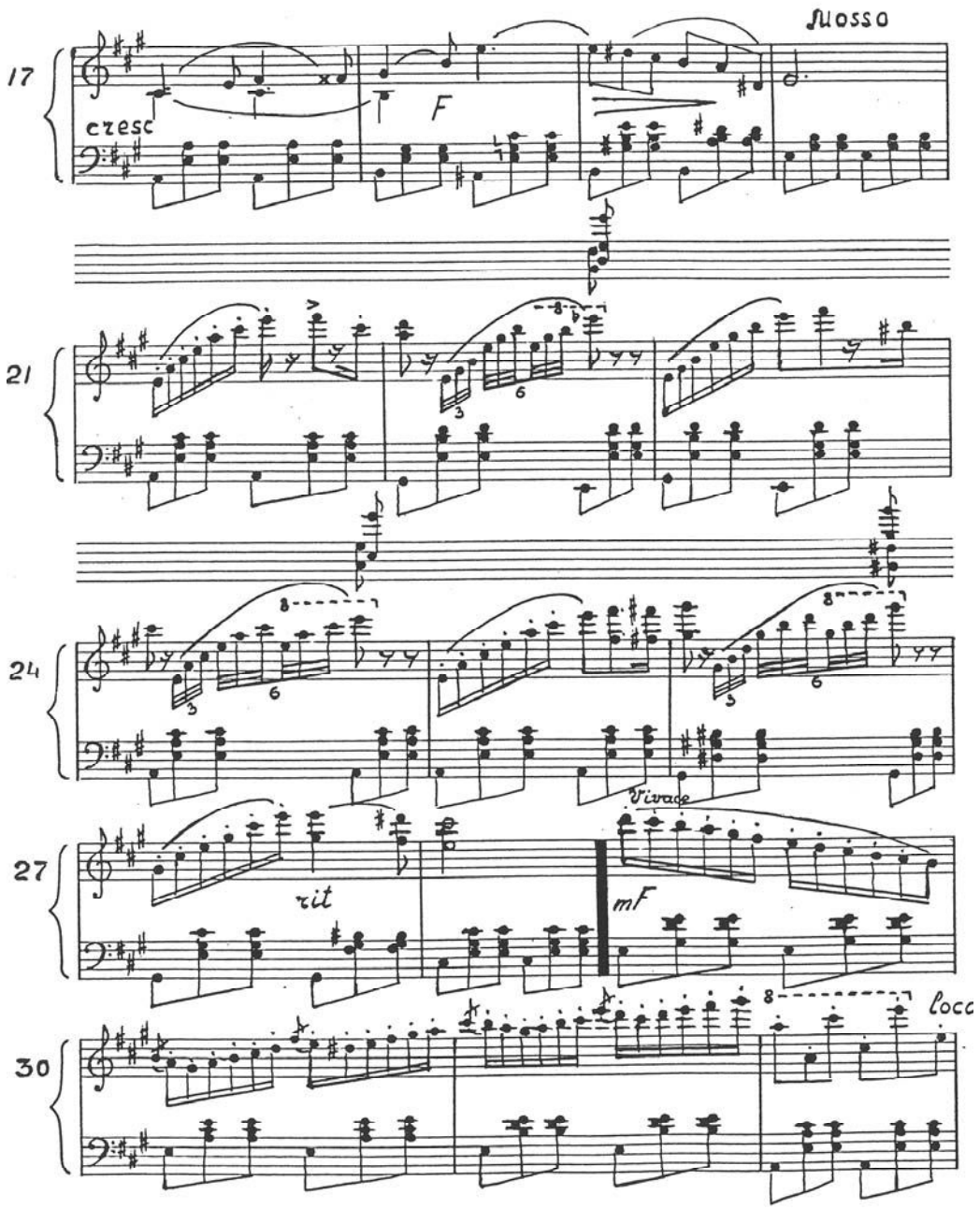
## 10. Variation




13
16
accelez
P постепенно ускор.
19
22
czesc
25
FF
p
FF
28
sFF

# 11. Variation

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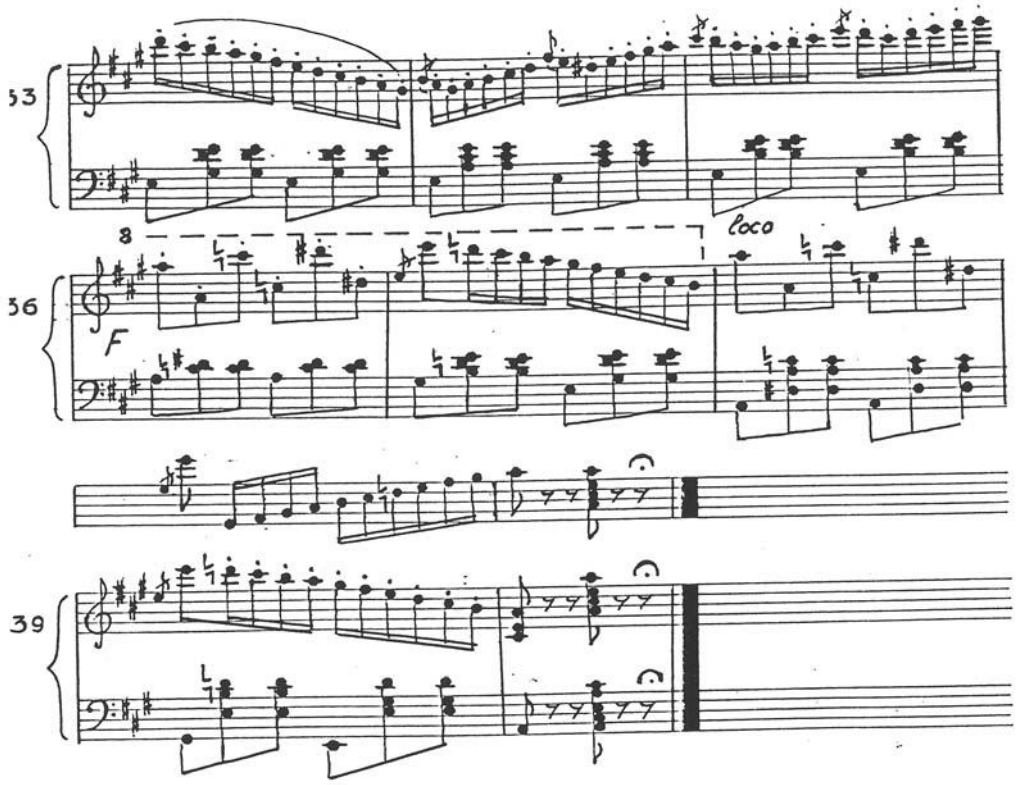
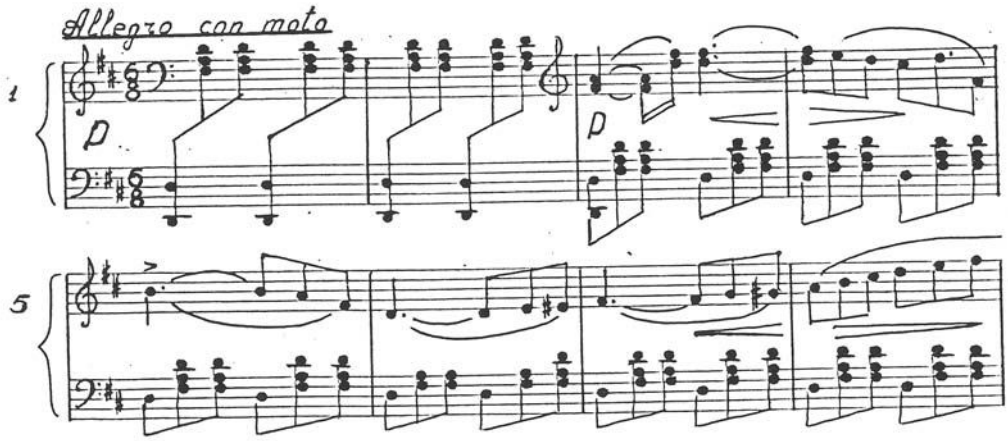
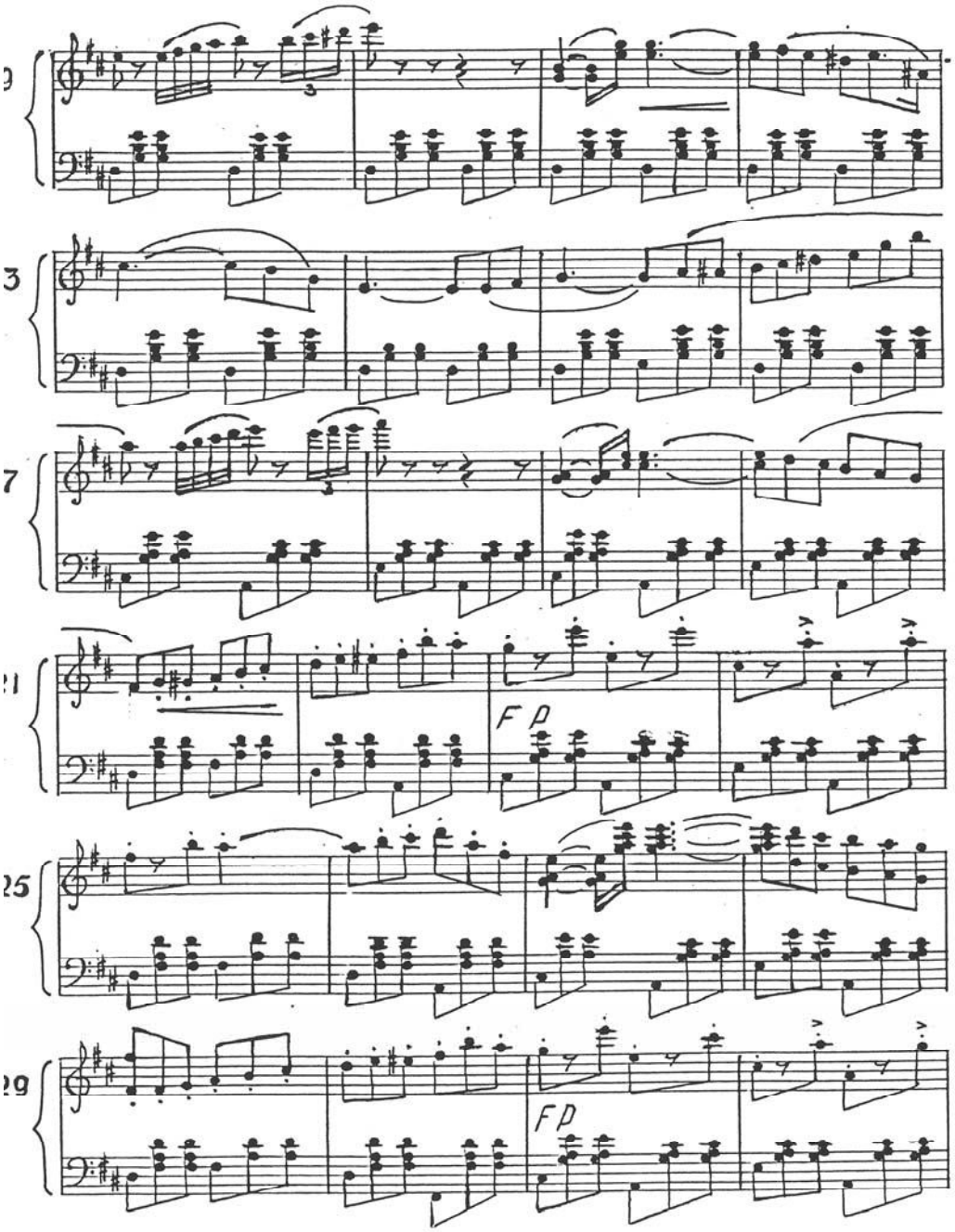
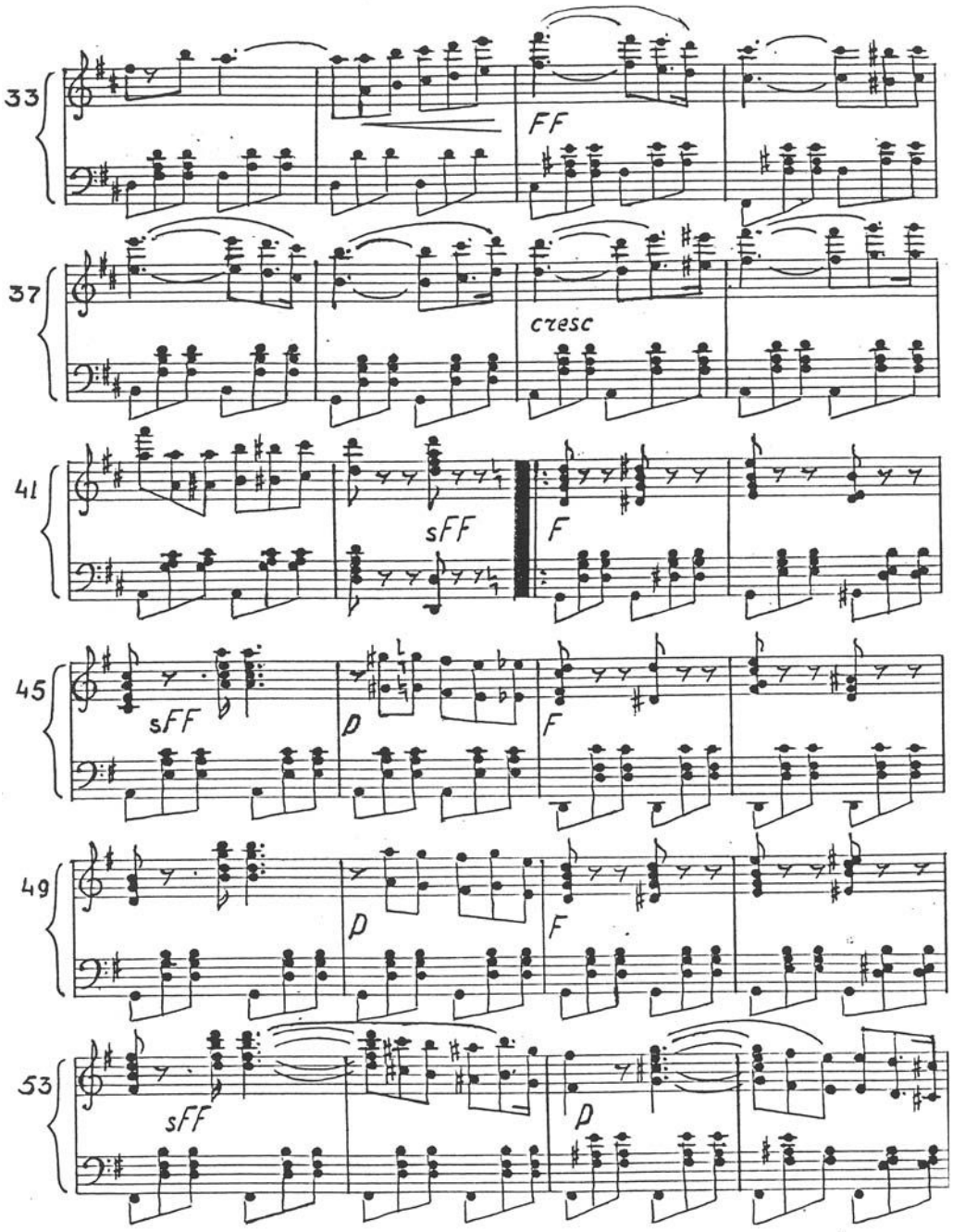
F
Mosso
21
24
27
rit
mF
Vivace
30
Locc

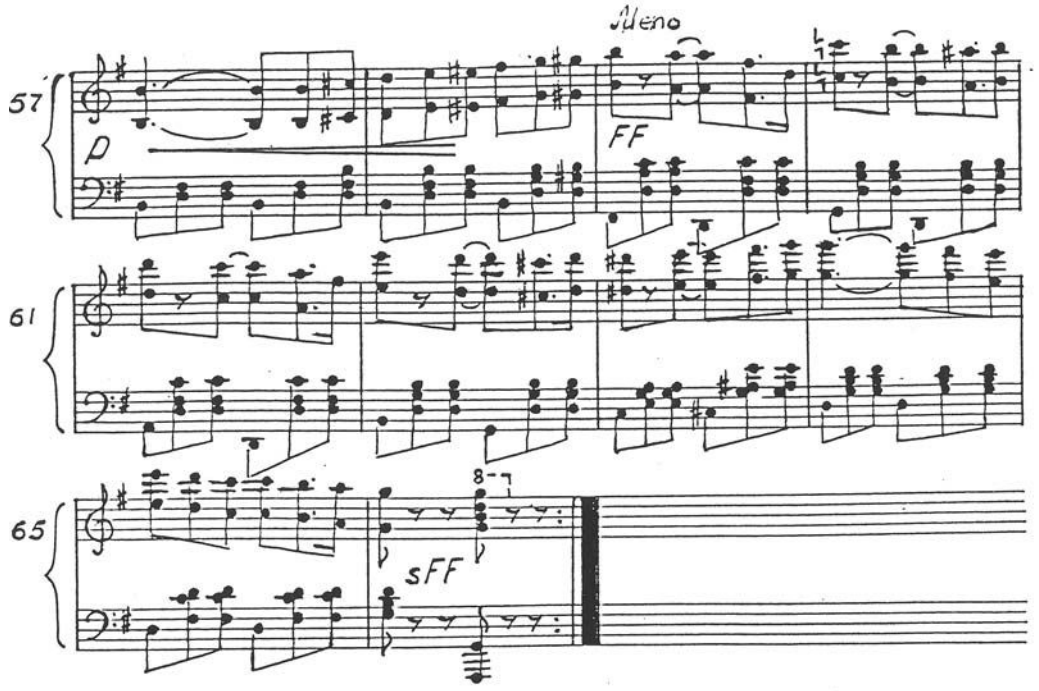



Coda 1

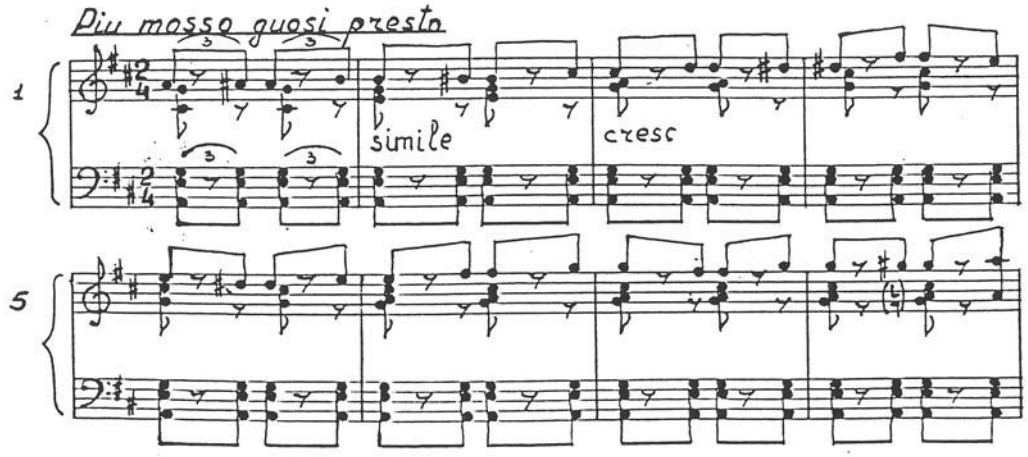


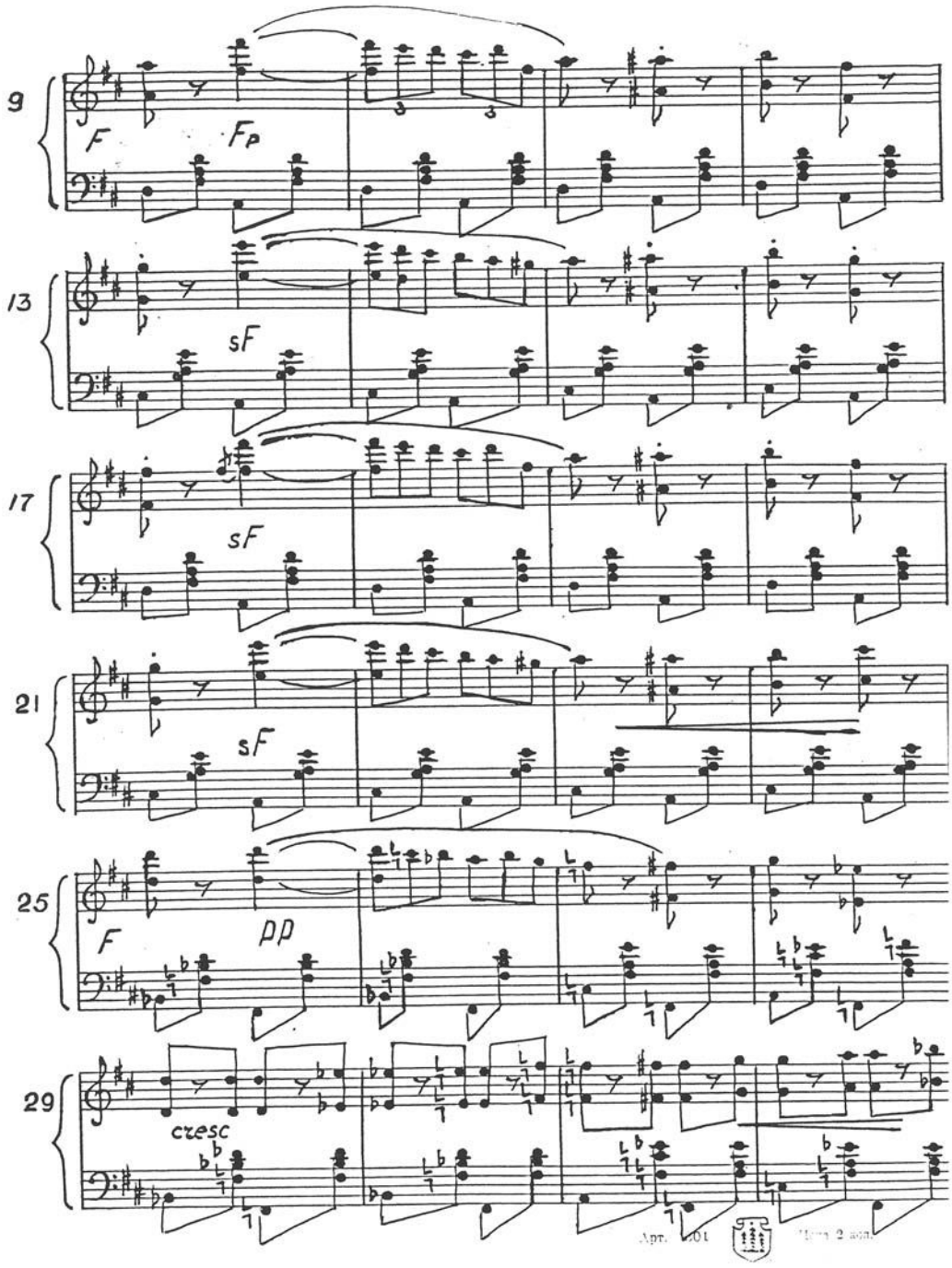

9
3
7
21
FP
25
29
FP

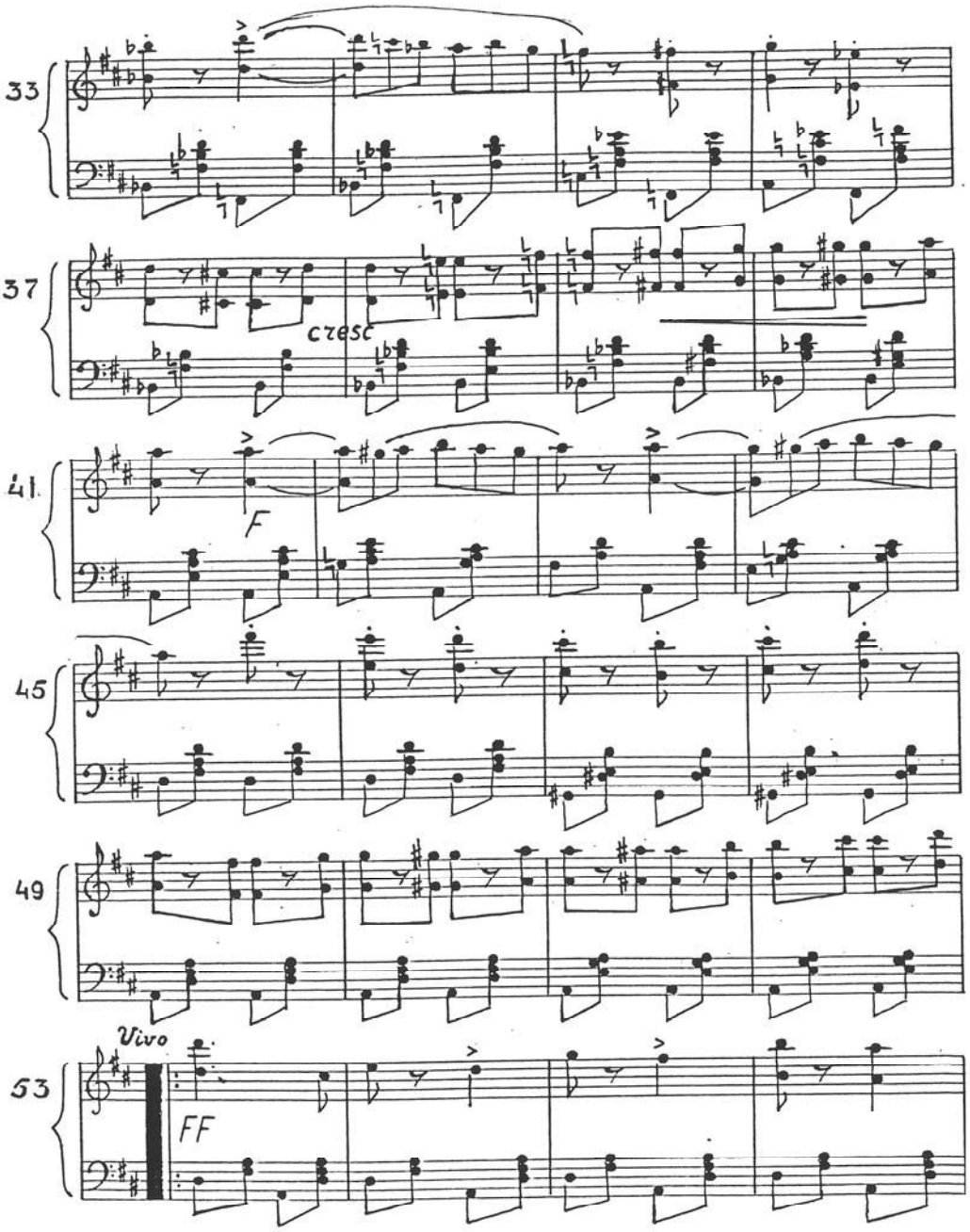

33
FF
37
cresc
41
sFF
F
45
sFF
p
F
49
p
F
53
sFF
p

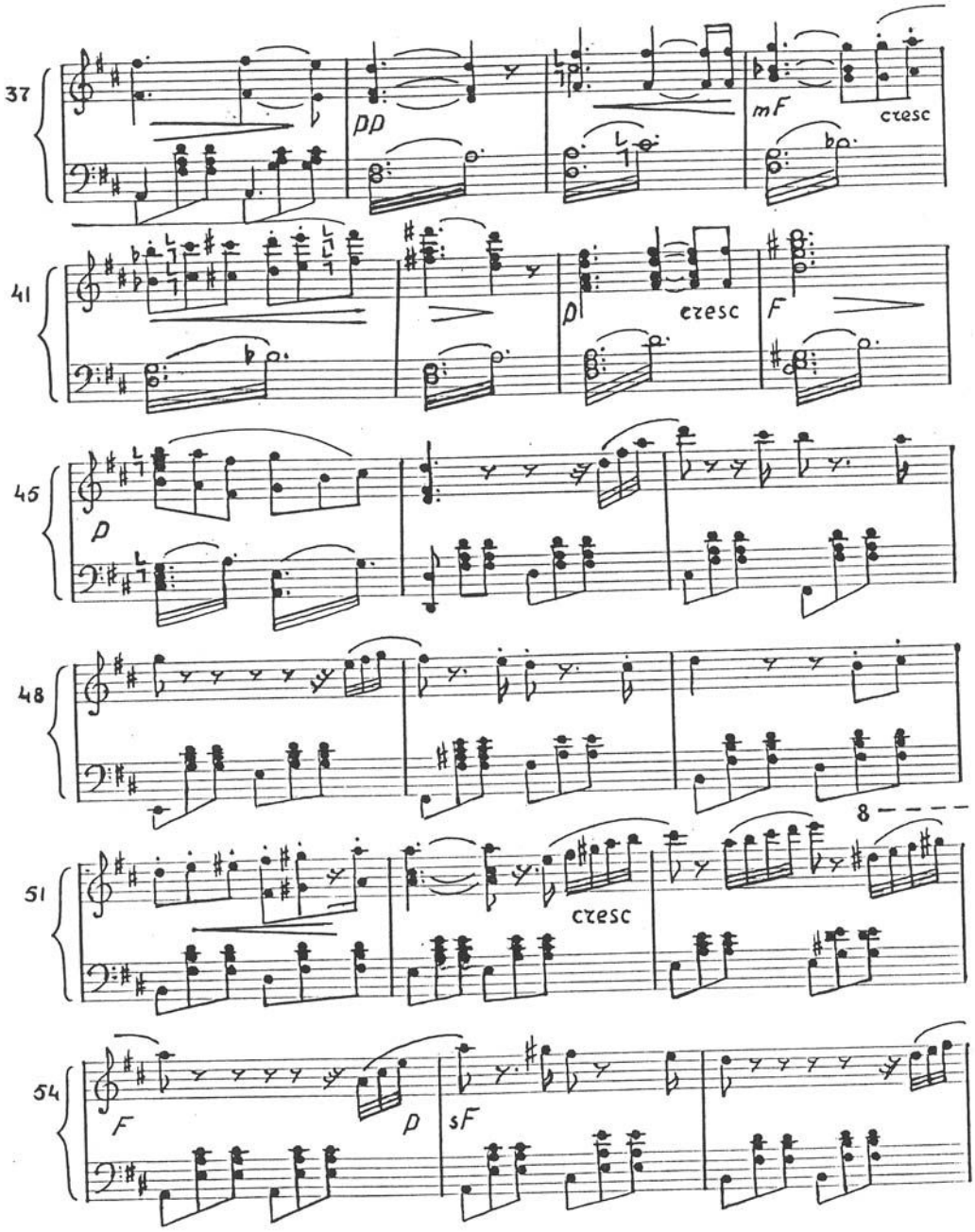


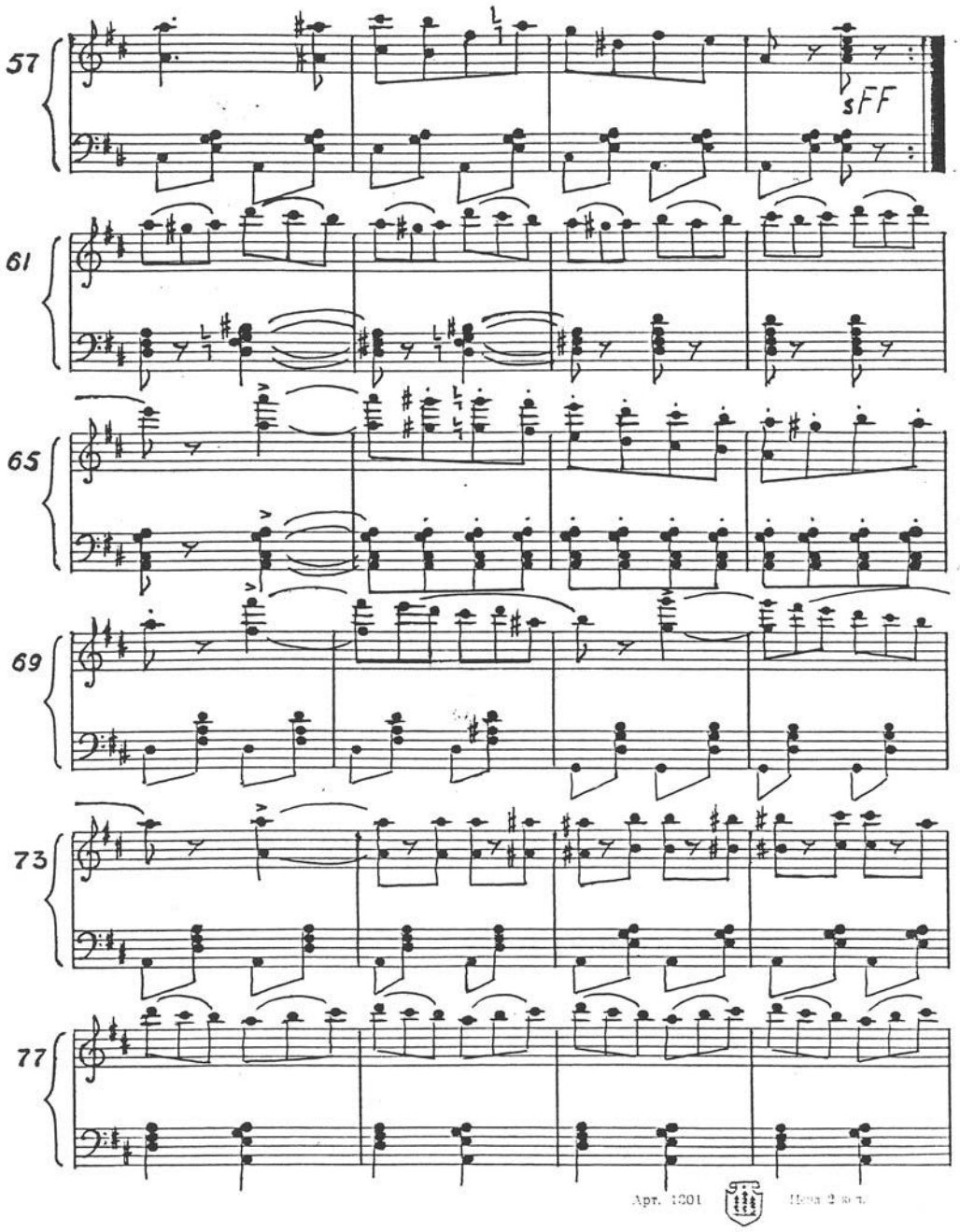

## Coda 2

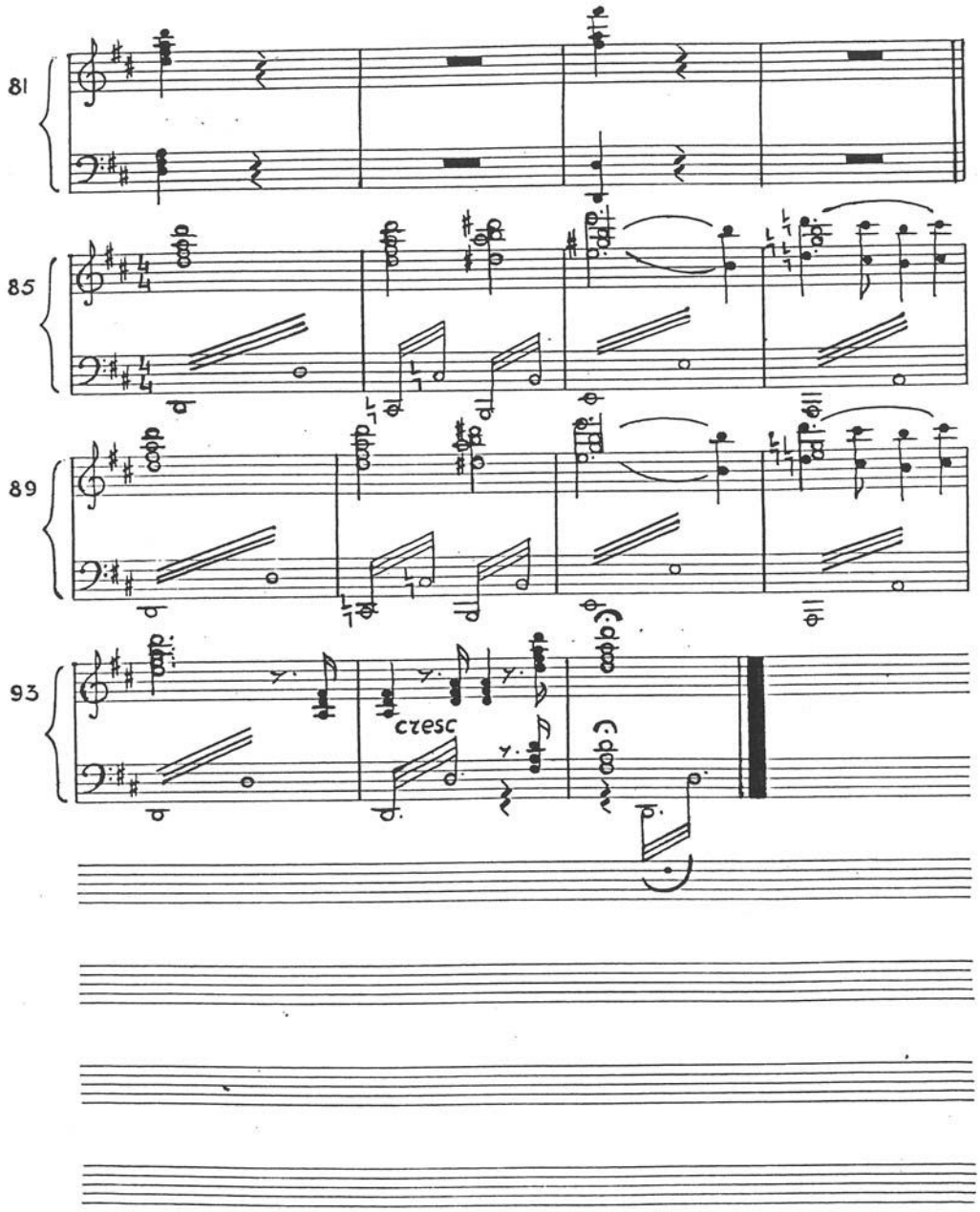



9
F
Fp
13
sF
17
sF
21
sF
25
F
pp
29
cresc

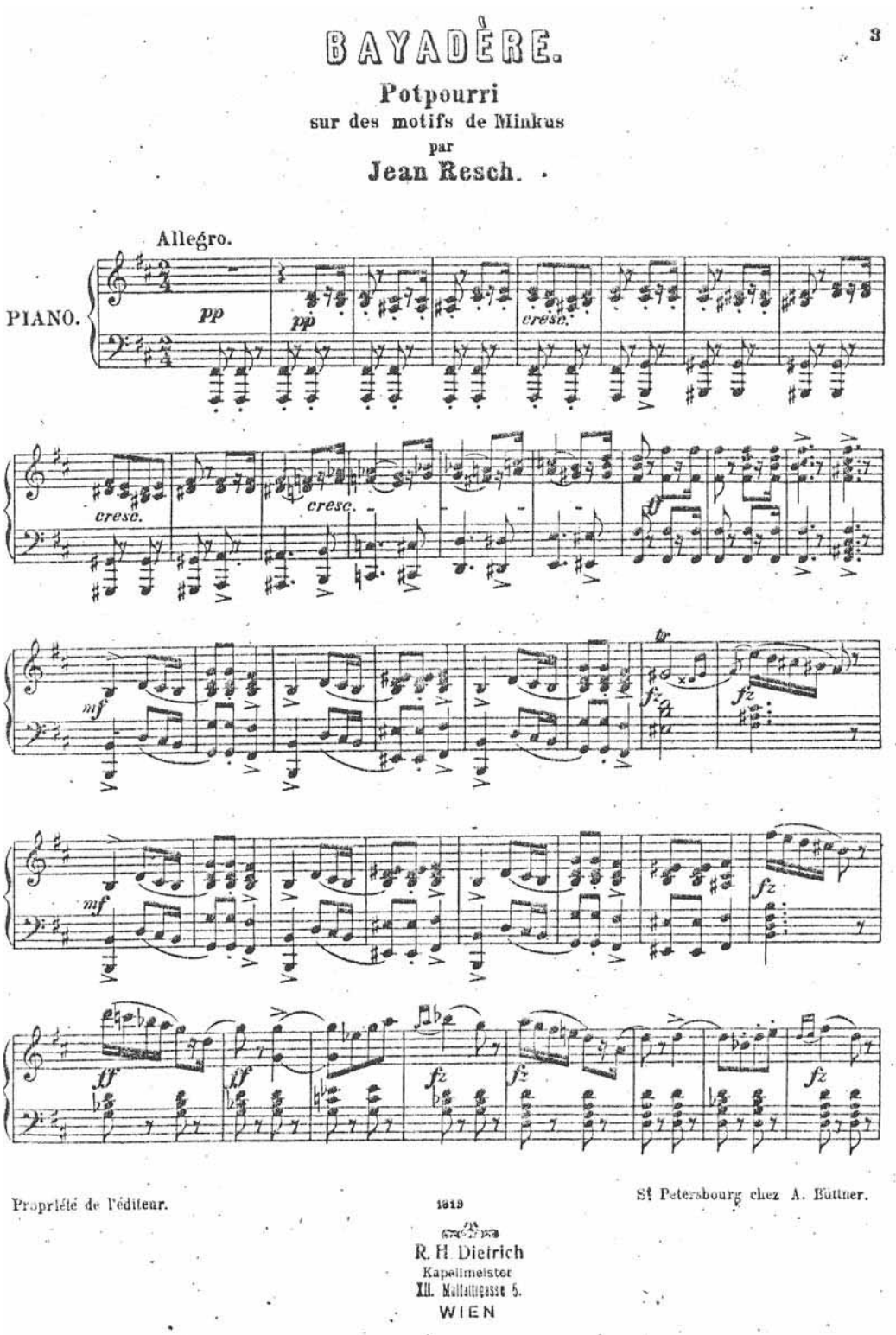

33
37
cresc
41
F
45
49
Vivo
53
FF

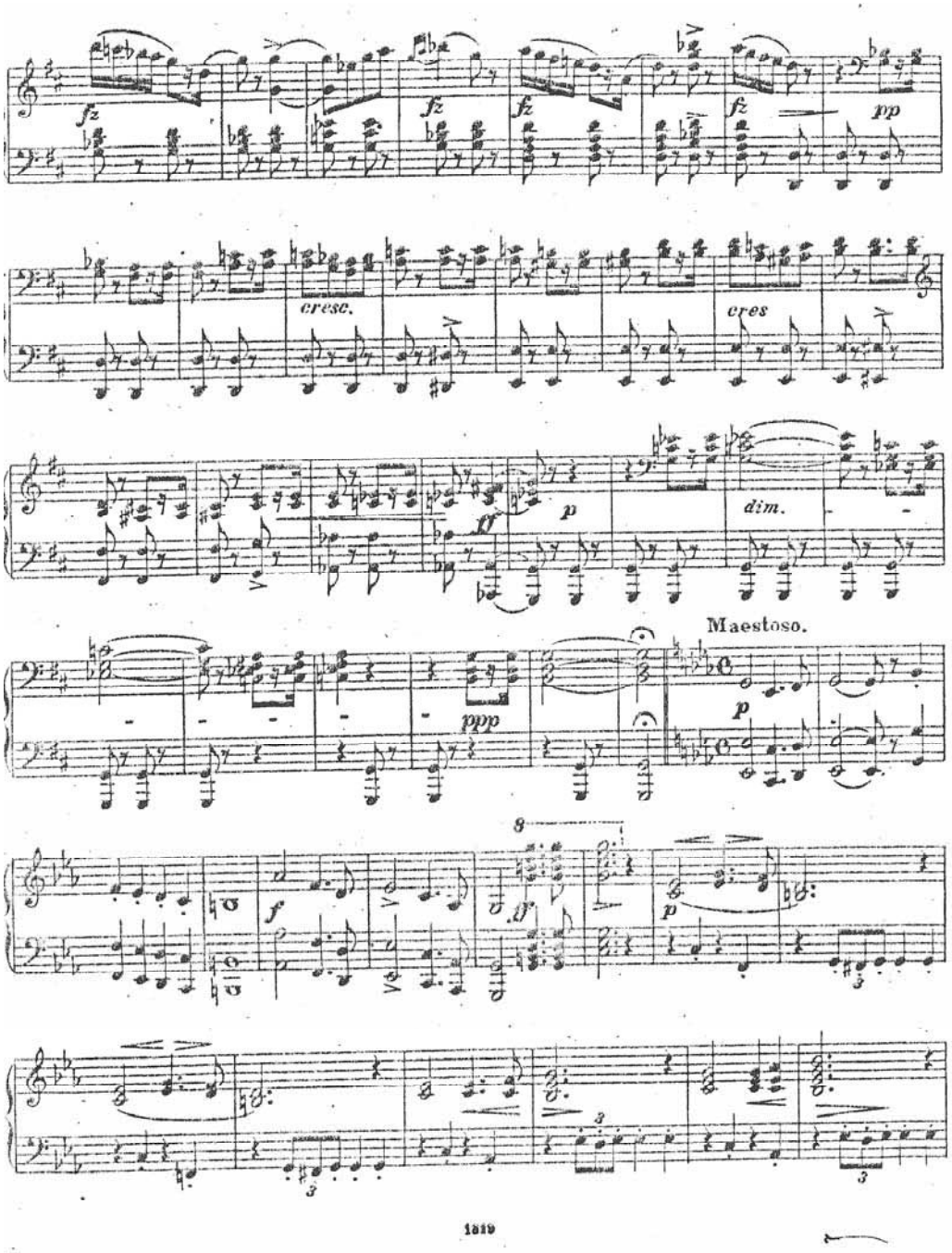

37
pp
mF
cresc
41
p
cresc
F
45
p
48
8
51
cresc
54
F
p
sF

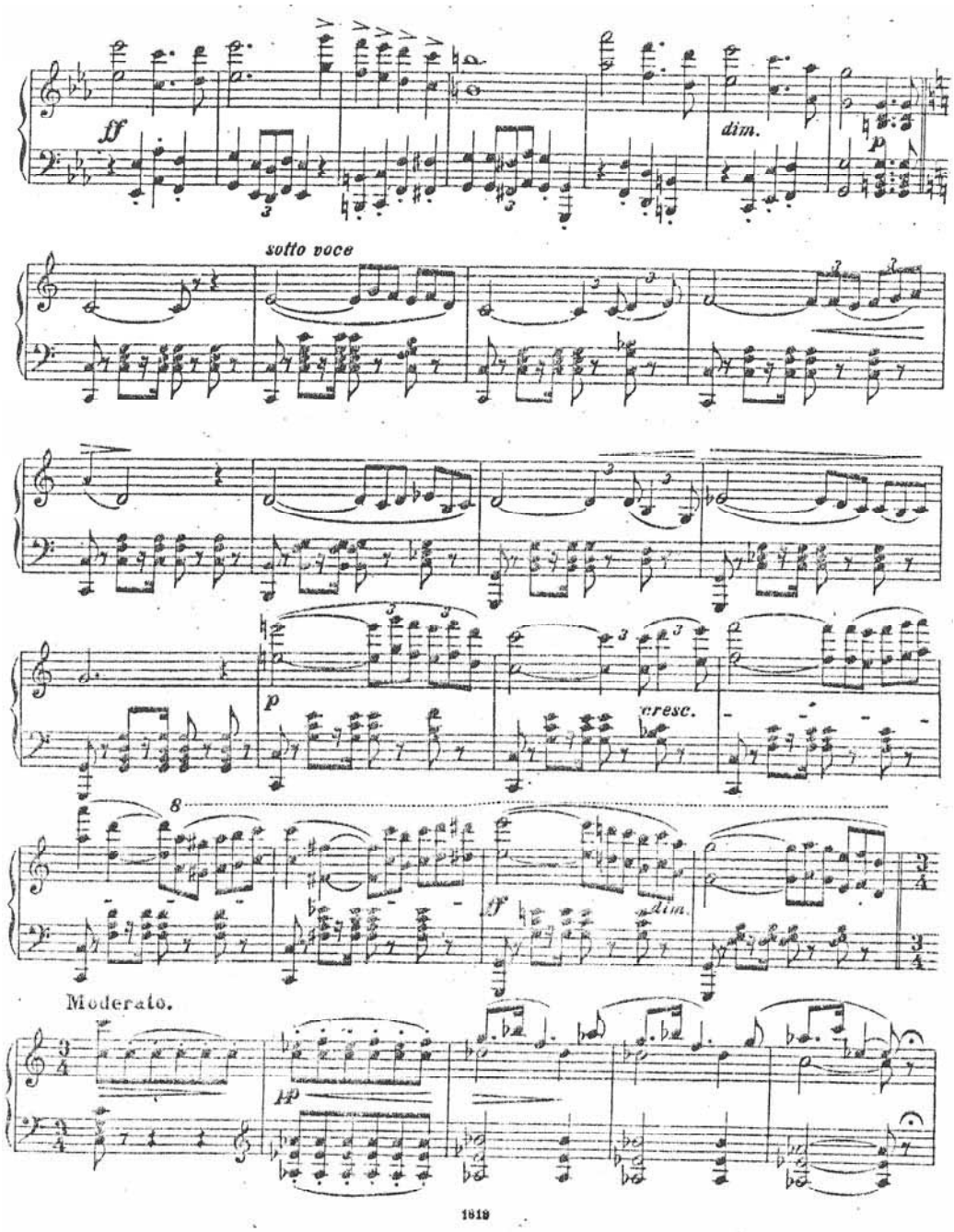

57
sFF
61
65
69
73
77
Арт. 1301
Цена 2 р. 50 к.

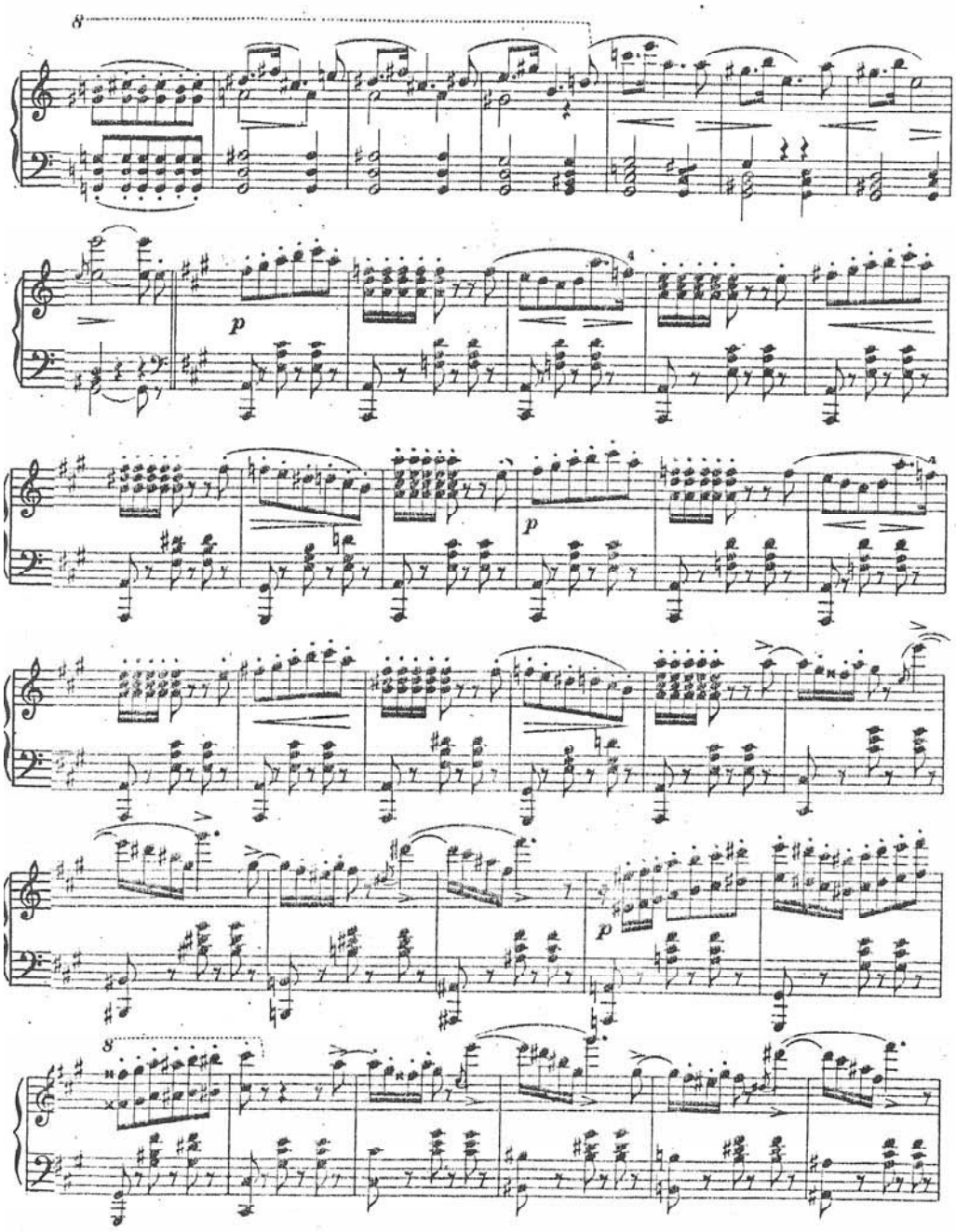

81
85
89
93
czesc

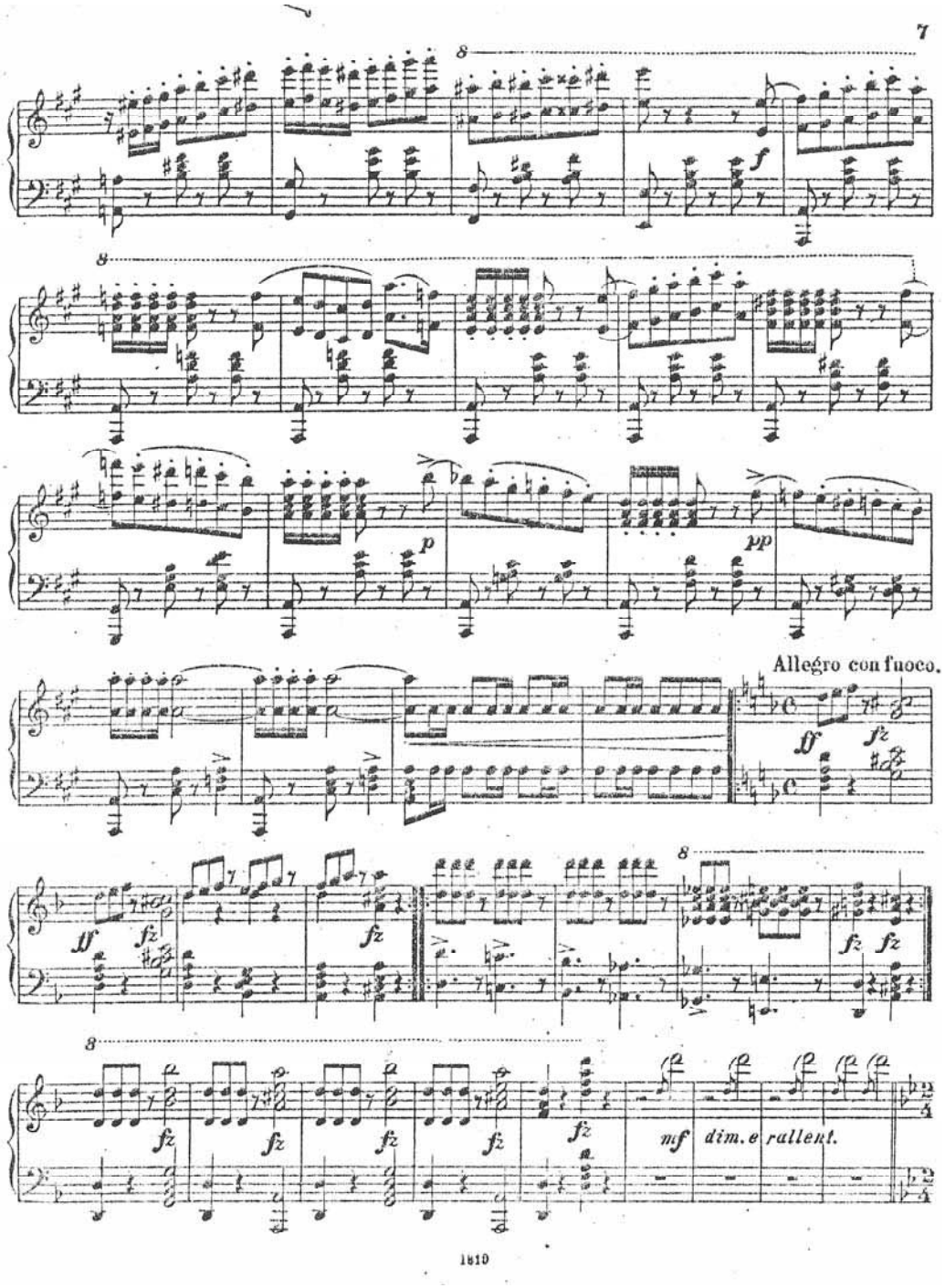
A Madame WAZEM.
LA BAYADERE.
POTPOURRI
Sur des Motifs de L. MINCOUS
pour
PIANO
par
JEAN RESCH.
Propriété de l'Editeur
M.S. 24867
St PETERSBOURG chez A. BÜTTNER.
Perspective de Nevsky, maison de l'église St Pierre.
Moscou, chez A. Gutheil.
Moscou, chez C. Meykow.
Paris, G. Brandus & Cie.
Charkow, chez H. Ballin.
Saratow, chez F. Jordani.
24867 H

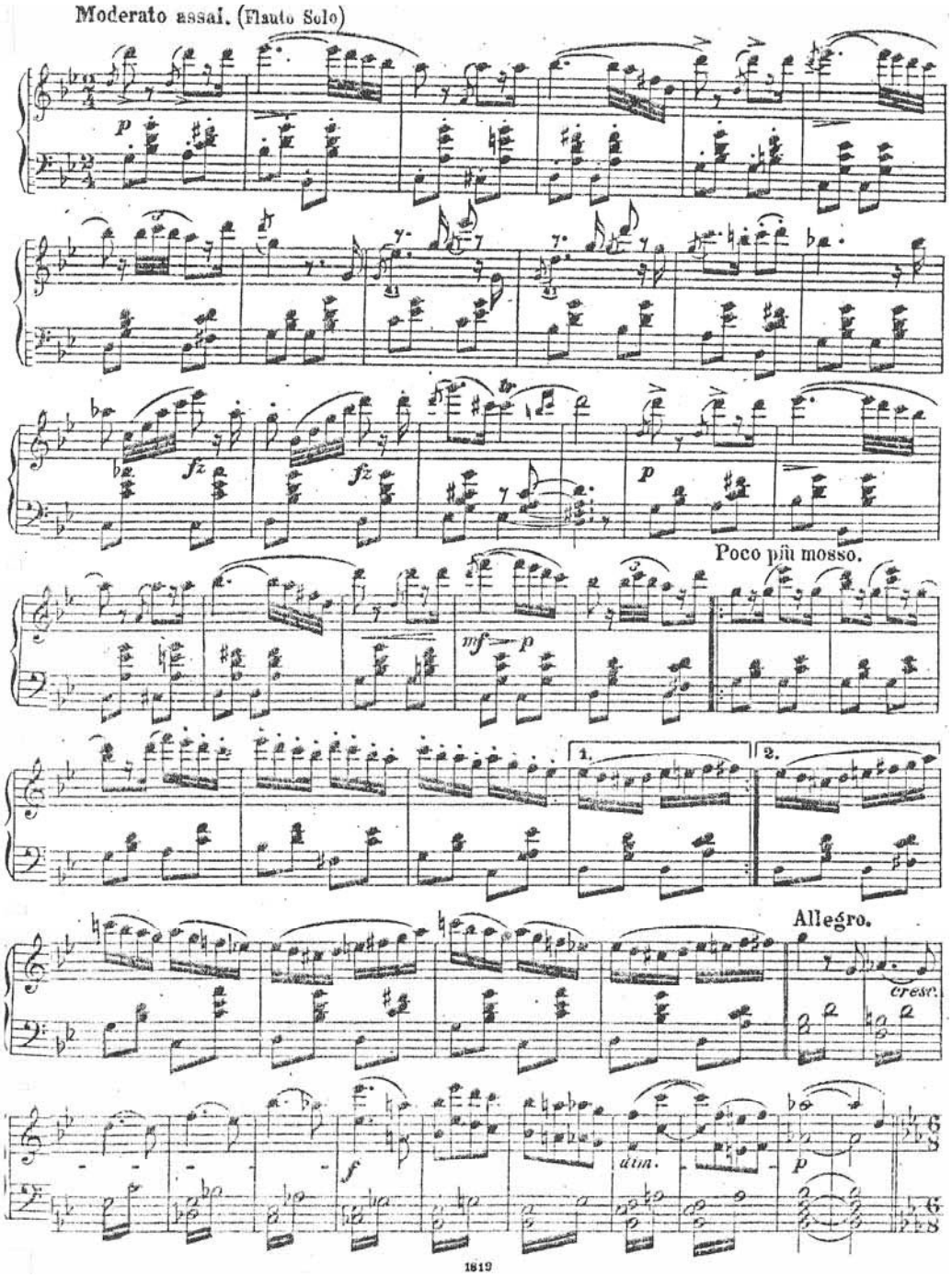

BAYADÈRE.
3
Potpourri
sur des motifs de Minkus
par
Jean Resch.
Allegro.
PIANO.
pp
cresc.
mf
ff
fz
Propriété de l'éditeur.
1819
St Petersbourg chez A. Büttner.
R. H. Dietrich
Kapellmeister
III. Mattalliegasse 5.
WIEN

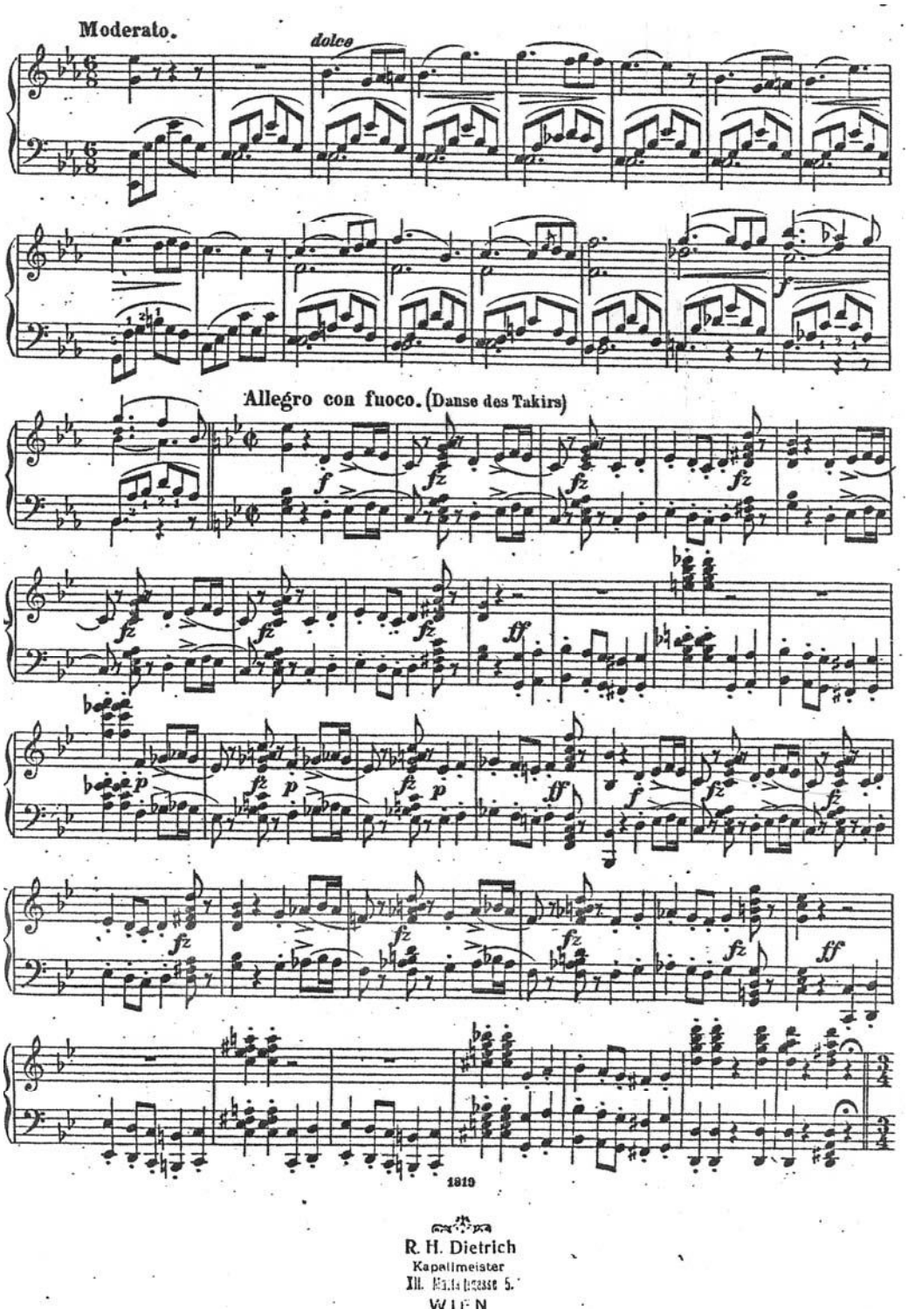

fz
fz
fz
fz
pp
cresc.
cres
p
dim.
ppp
Maestoso.
p
f
p

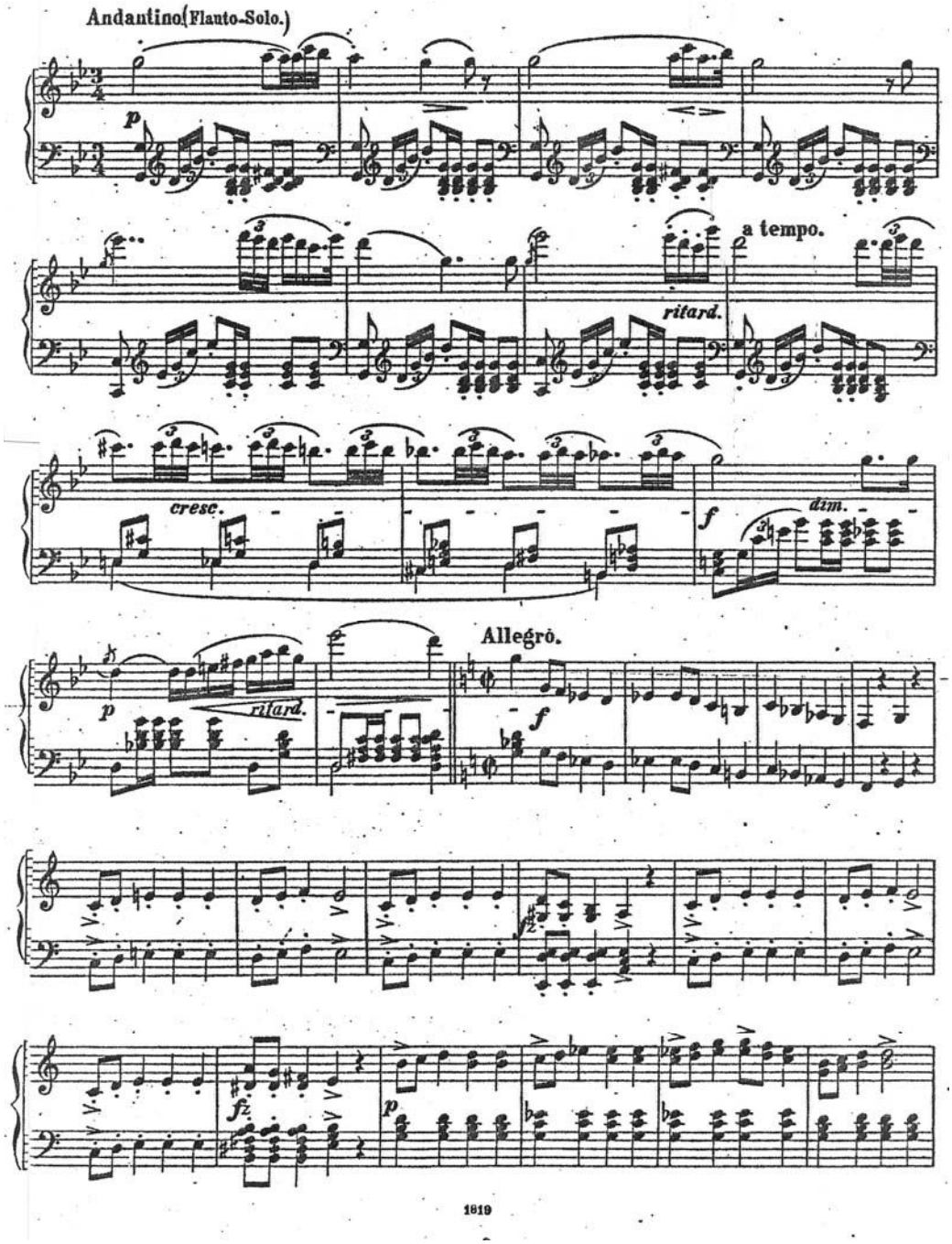

ff
dim.
p
sotto voce
p
cresc.
8
ff
dim.
Moderato.
pp
1819

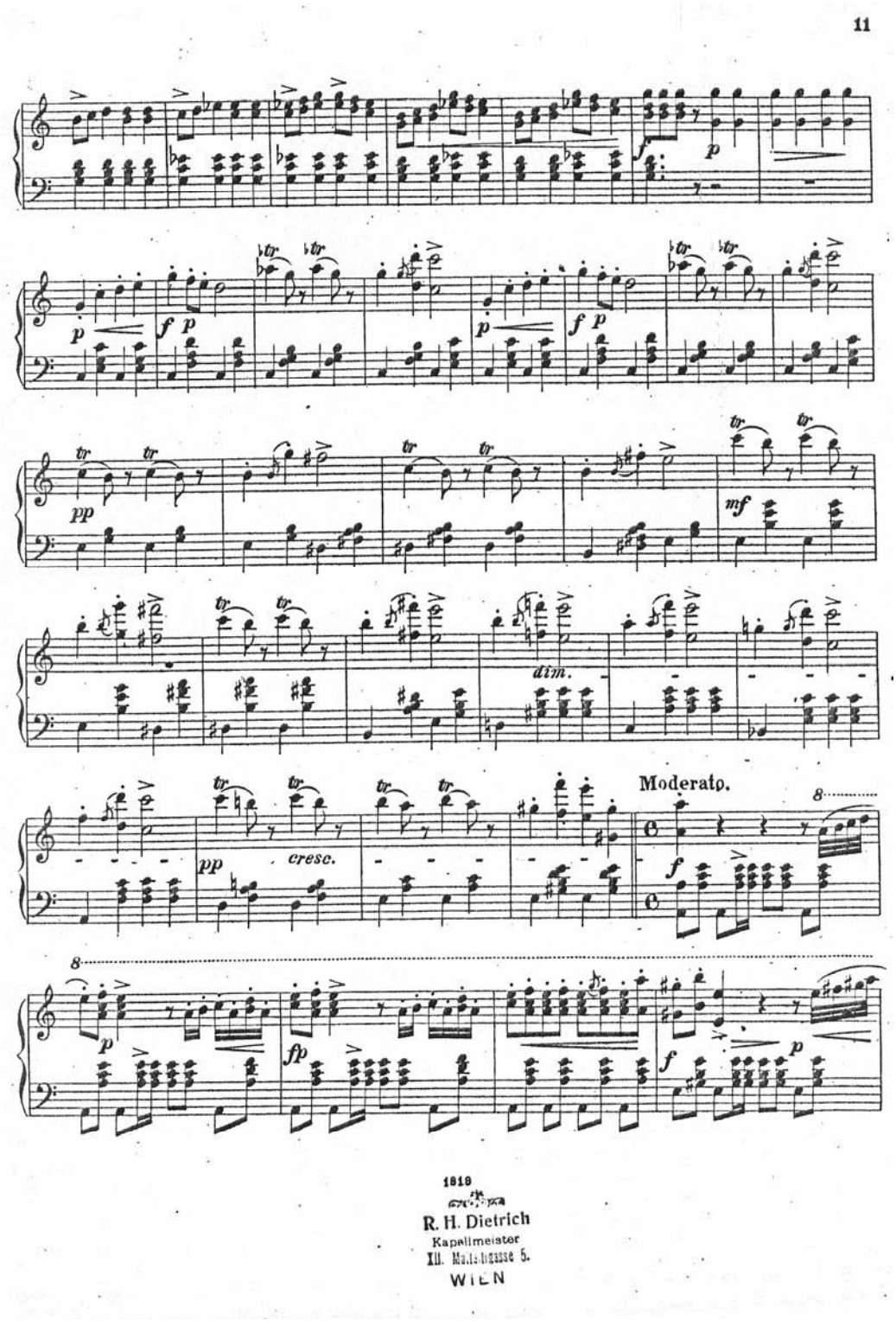

8
p
p
p
8

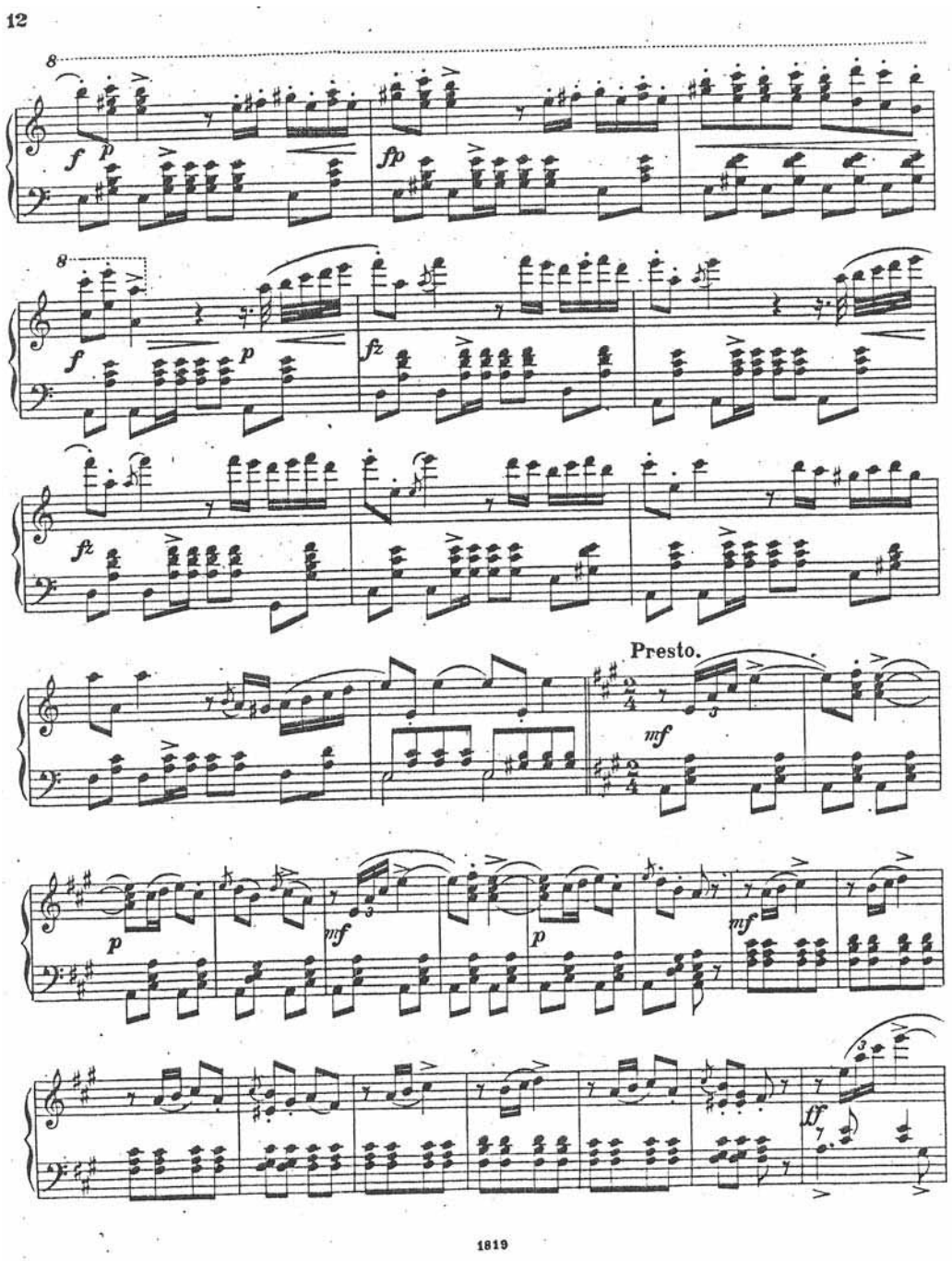

7
8
f
p
pp
Allegro con fuoco.
ff
fz
mf
dim. e rallent.
1810

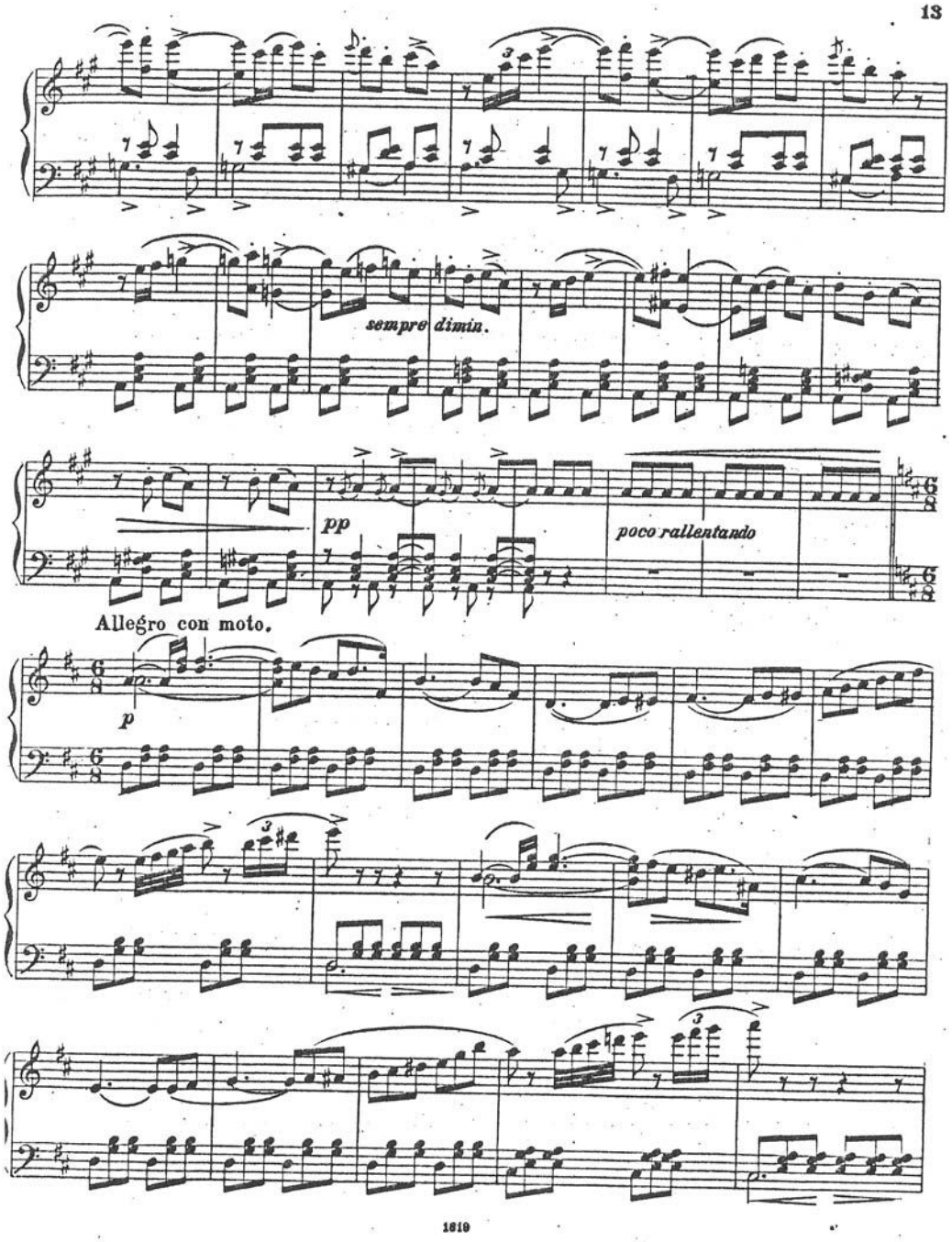

Moderato assai. (Flauto Solo)
p
fz
fz
p
Poco più mosso.
mf
p
1.
2.
Allegro.
cresc.
f
dim.
p

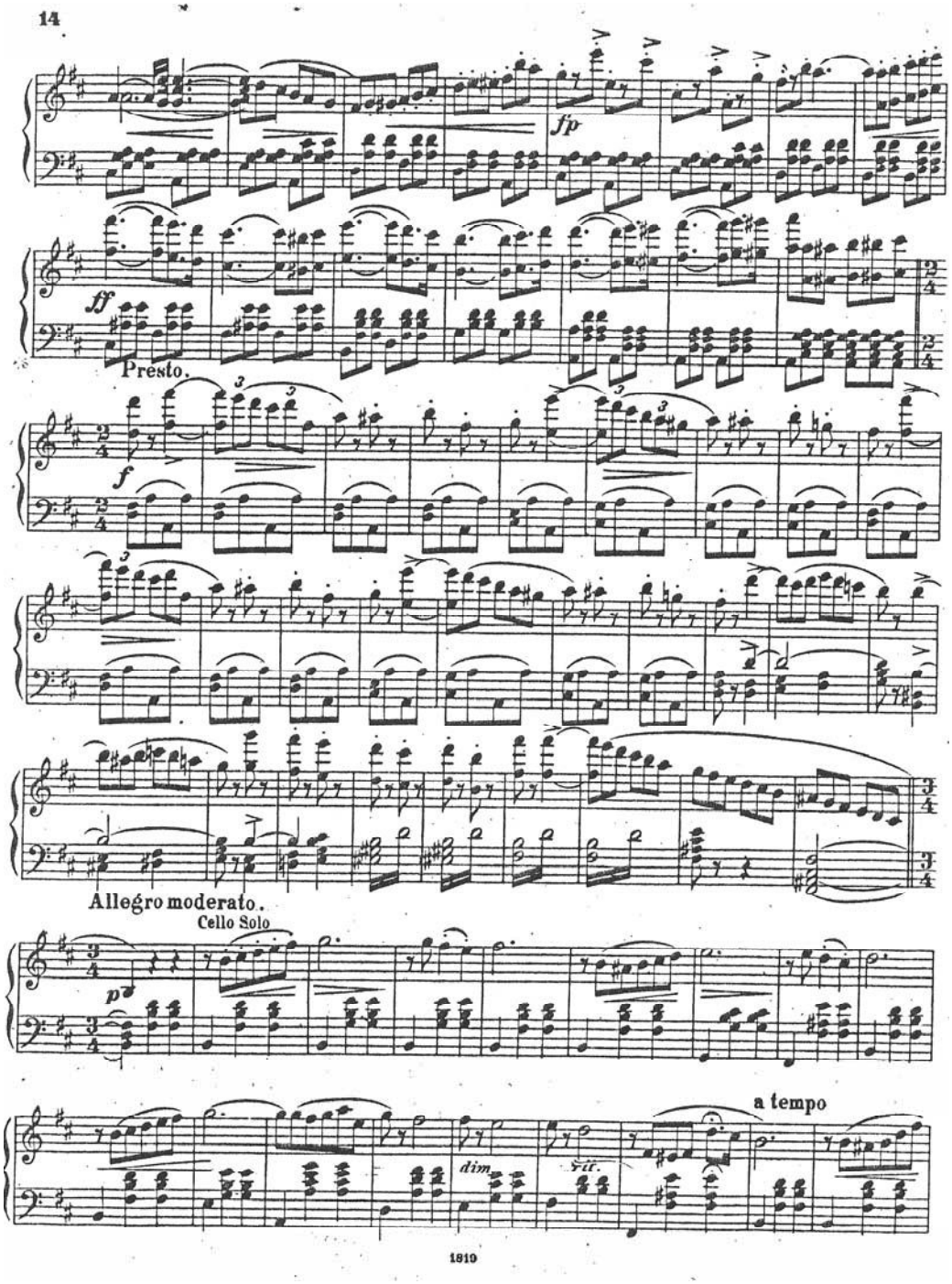

Moderato.
dolce
Allegro con fuoco. (Danse des Takirs)
1819
R. H. Dietrich
Kapellmeister
III. Hainhausse 5.
WIEN

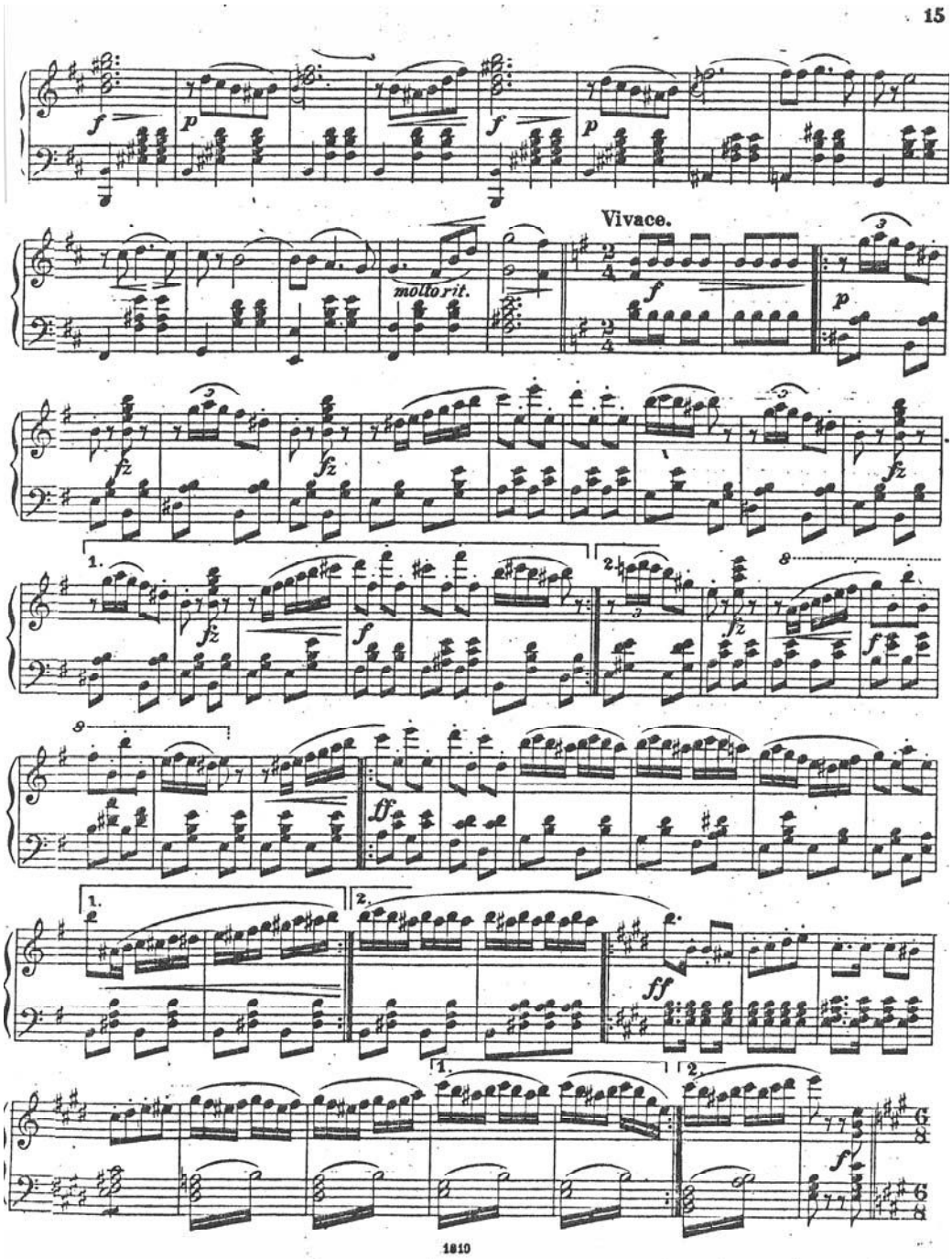

Andantino (Flauto-Solo.)
p
a tempo.
ritard.
cresc.
f
dim.
Allegro.
p
ritard.
f
fz
p
1819

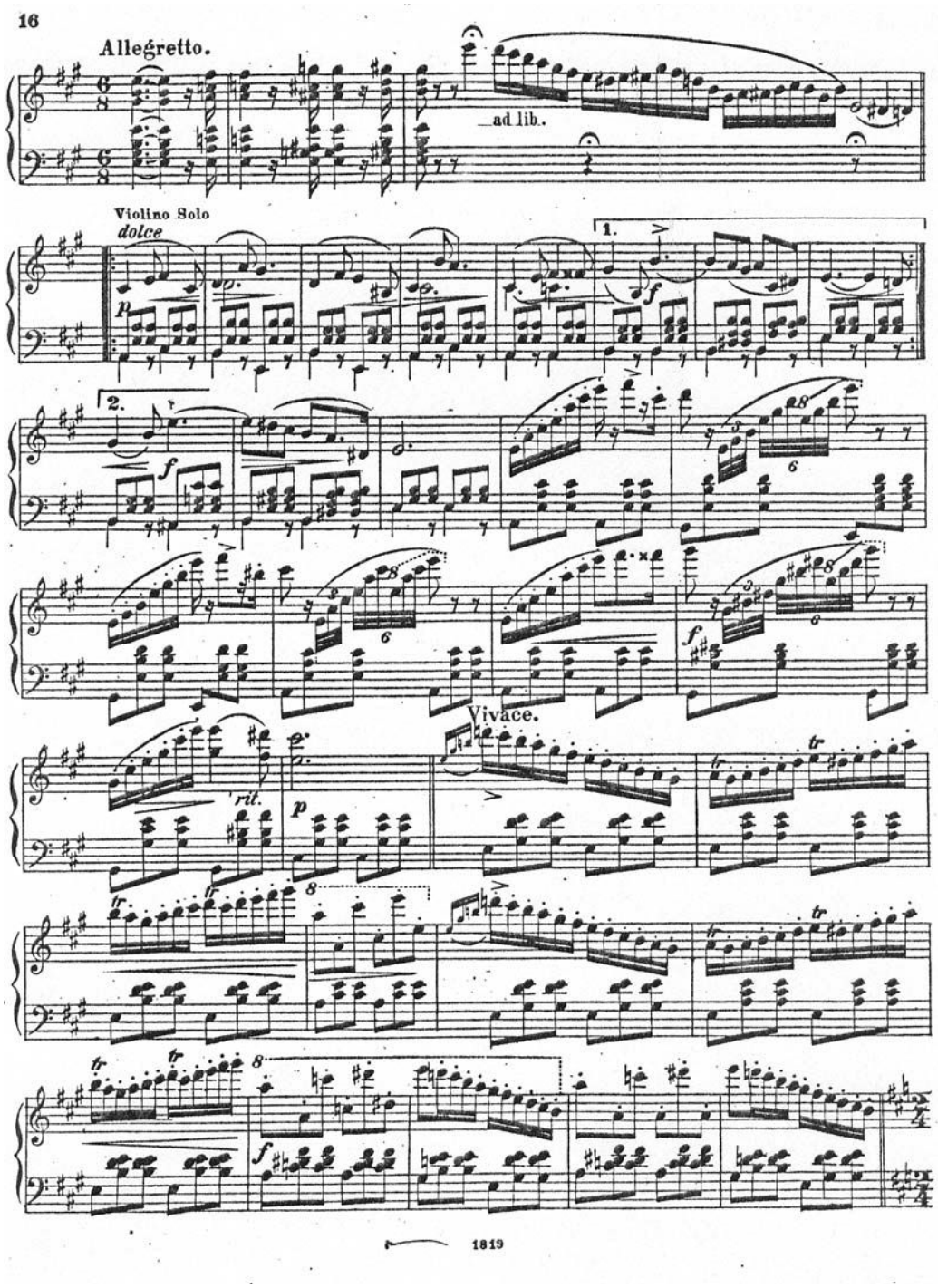

11
p
f
p
p
f
p
pp
mf
dim.
pp
cresc.
Moderato.
f
p
fp
f
p
1819
R. H. Dietrich
Kapellmeister
III. Mauthgasse 5.
WIEN

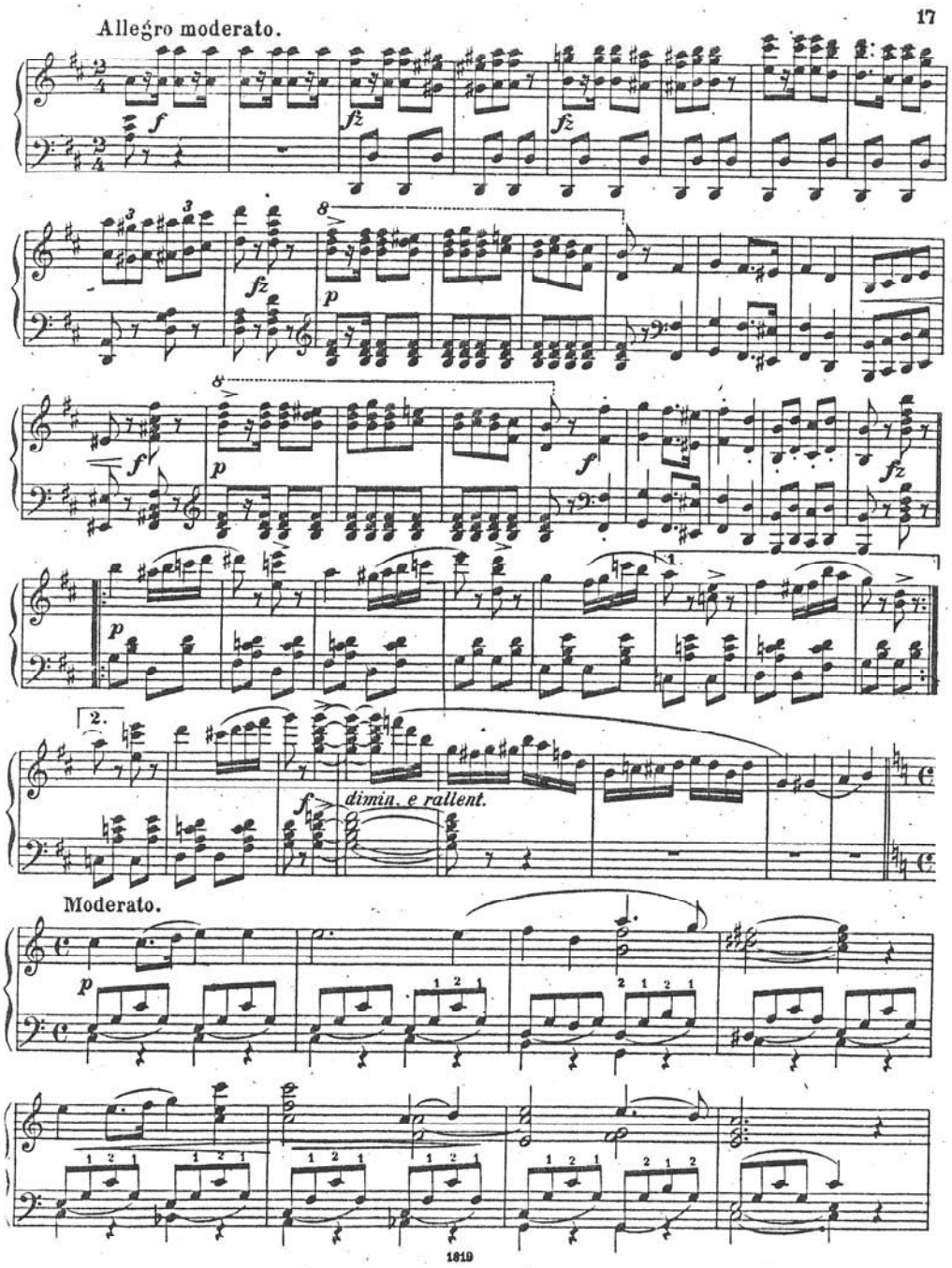

12
Presto.
1819

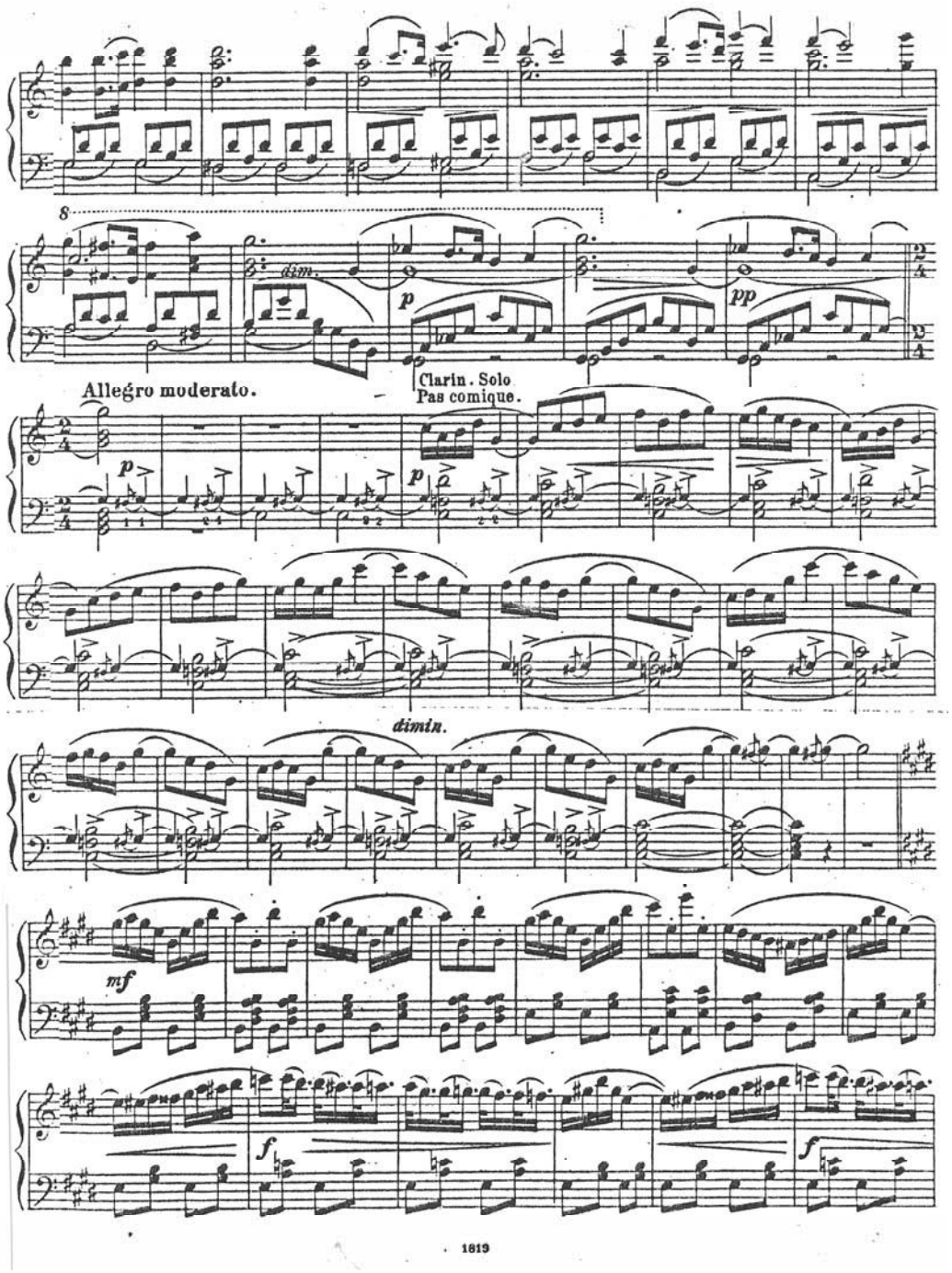

13
sempre dimin.
pp
poco rallentando
Allegro con moto.
p
1819

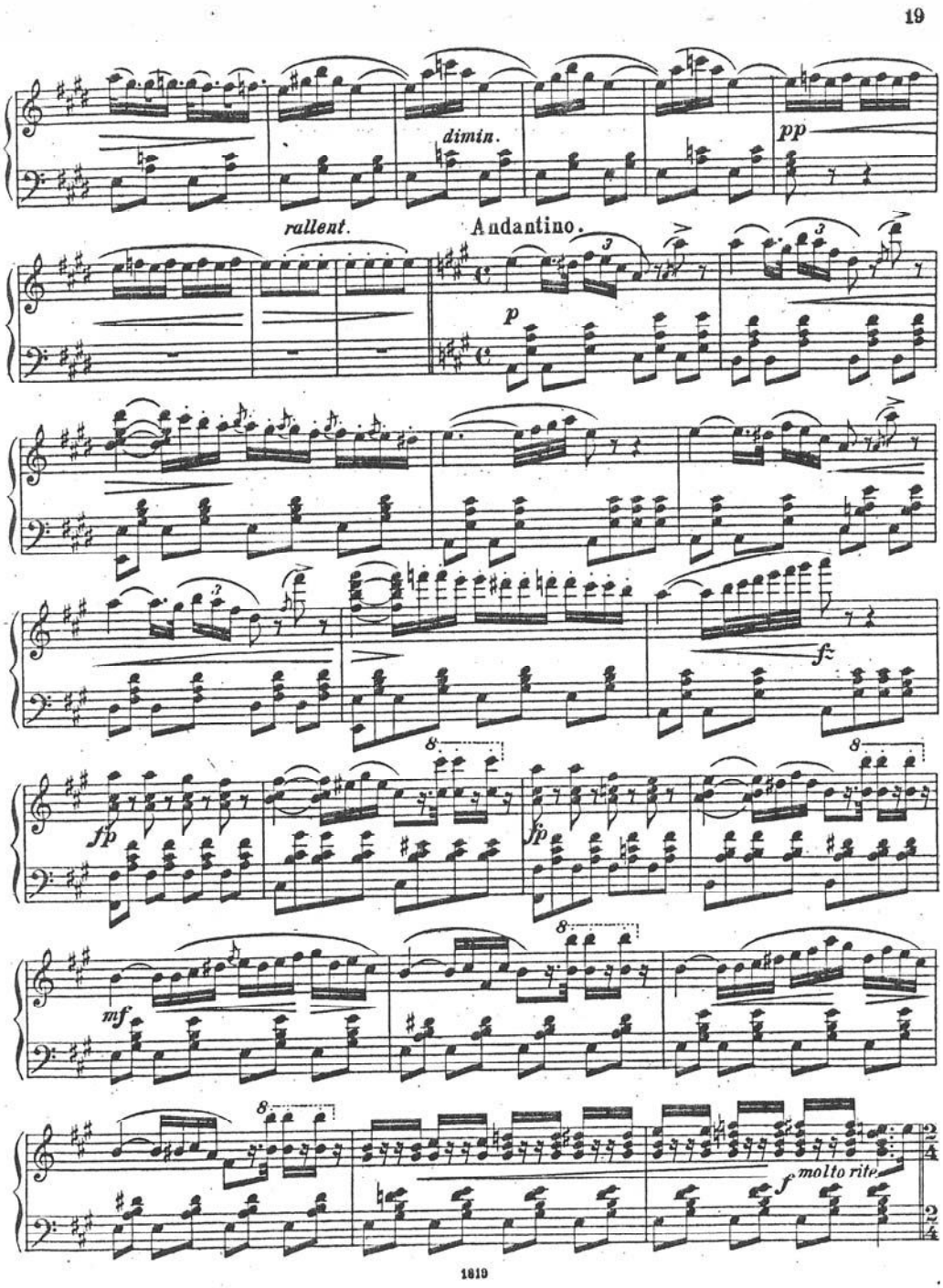

14
fp
ff
Presto.
f
Allegro moderato.
Cello Solo
p
dim
rit.
a tempo
1819

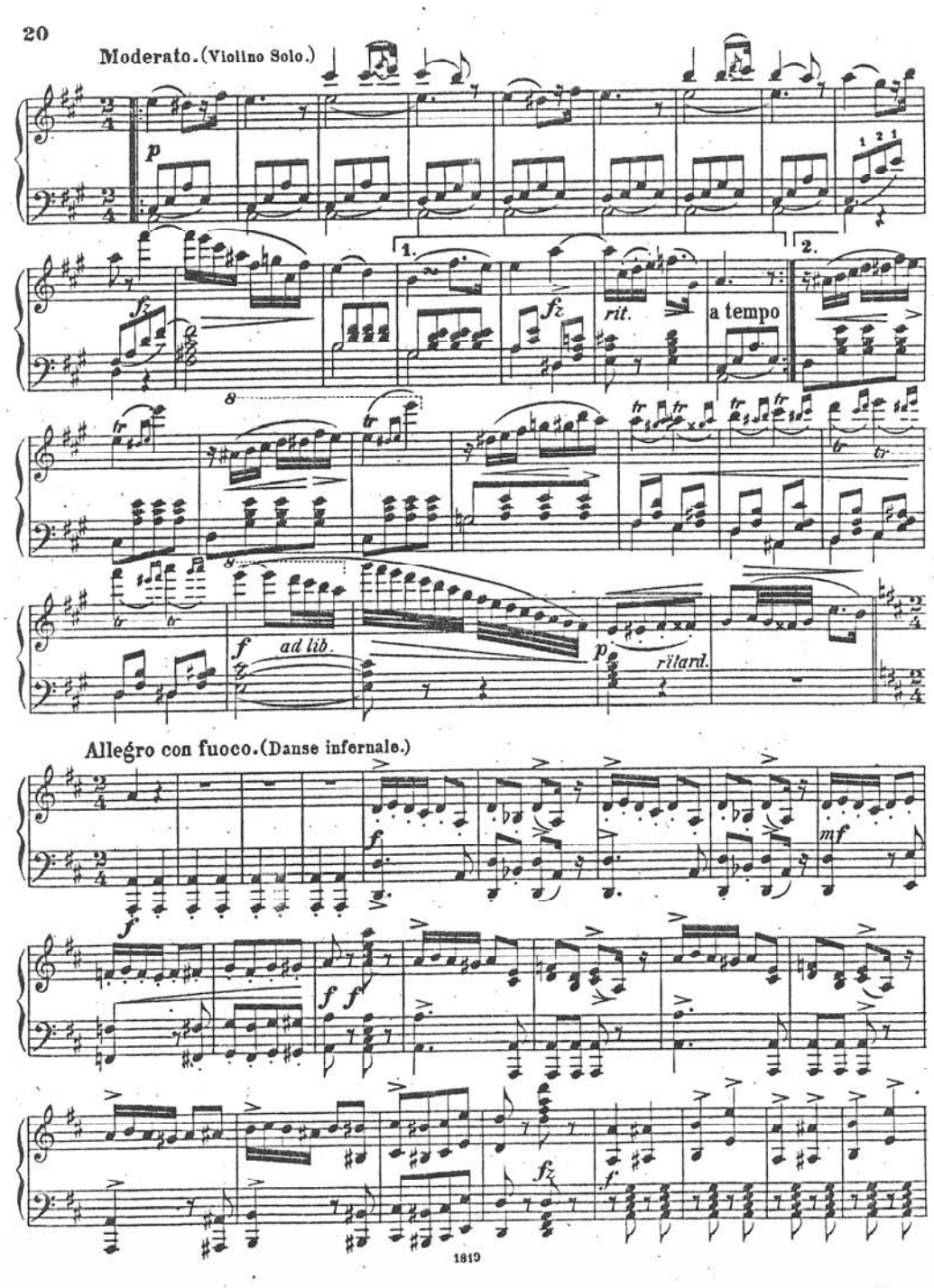

15
Vivace.
molto rit.
1810

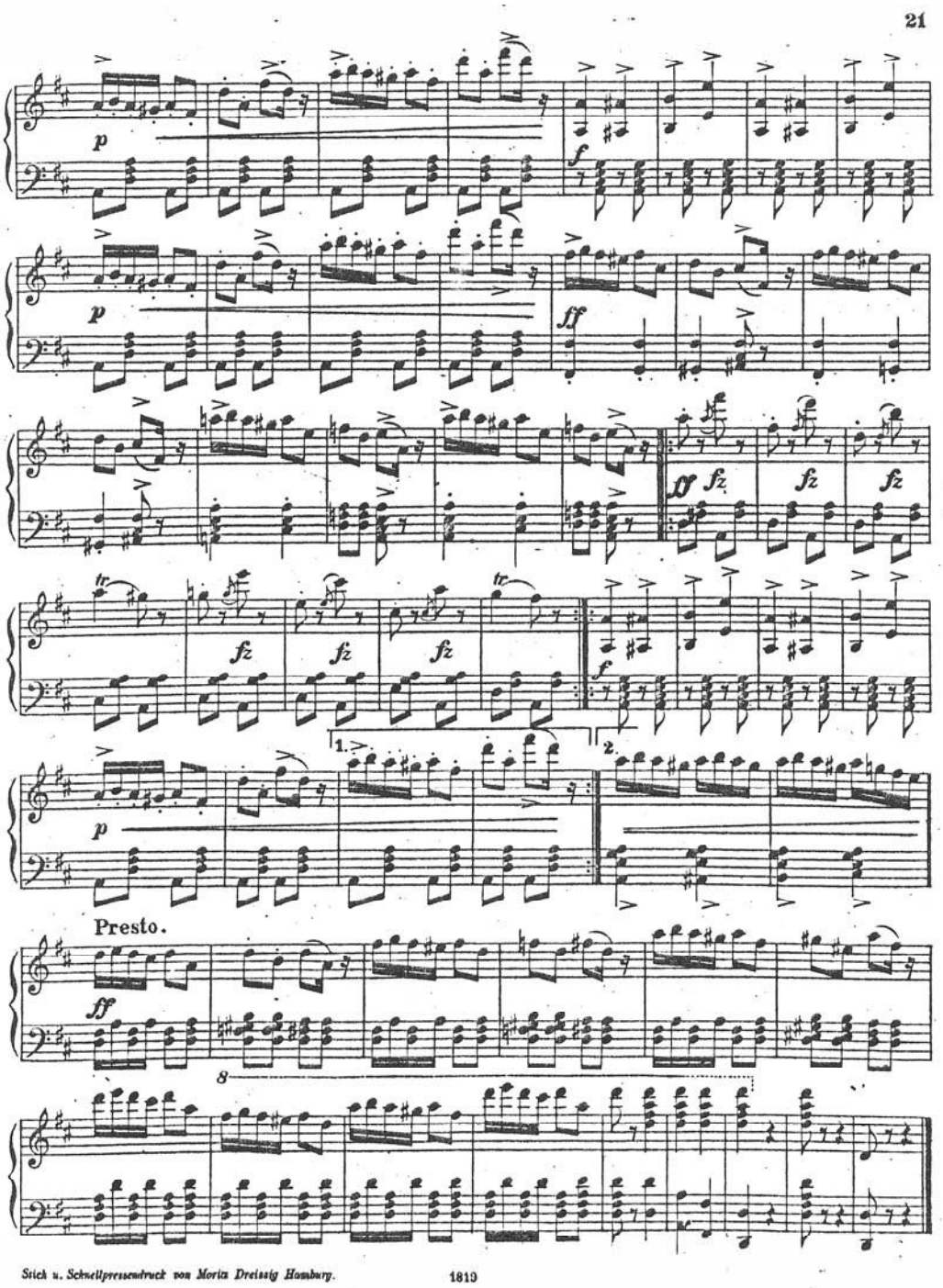

16
Allegretto.
ad lib.
Violino Solo
dolce
p
f
rit.
Vivace.
tr
1819


Allegro moderato.
17
dimin. e rallent.
Moderato.
1819


8
dim.
p
pp
Allegro moderato.
Clarin. Solo
Pas comique.
p
p
dimin.
mf
f
f
1819


19
dimin.
pp
rallent.
Andantino.
p
fz
fp
fp
mf
f molto rit.
1819


20
Moderato. (Violino Solo.)
p
fz
rit.
a tempo
ad lib.
rïtard.
Allegro con fuoco. (Danse infernale.)
f
mf
fz
1819


21
p
f
p
ff
ff
fz
fz
fz
fz
fz
fz
tr
tr
f
1.
2.
p
Presto.
ff
8
Stich u. Schnellpressendruck von Moritz Dreissig Hamburg.
1819